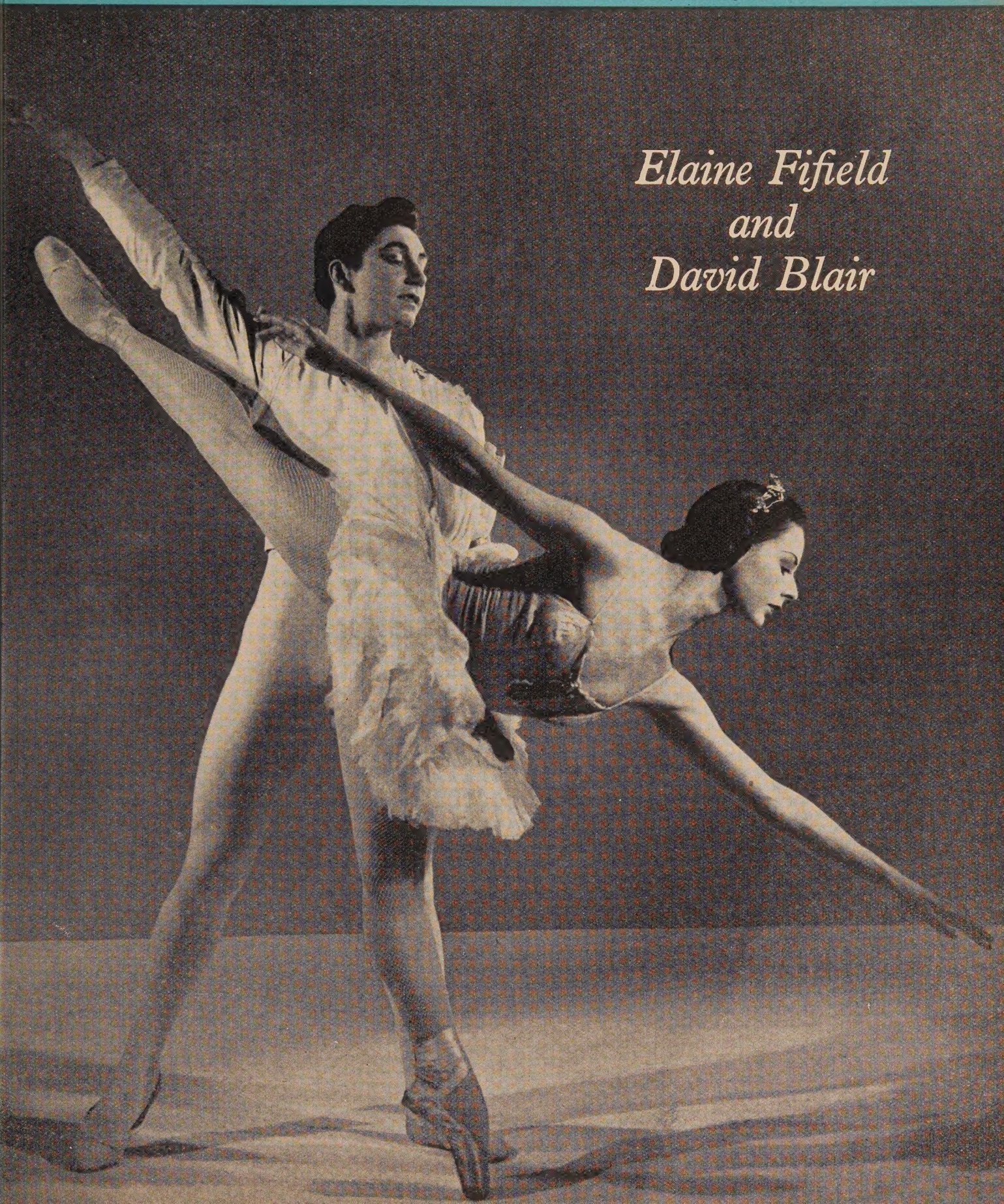
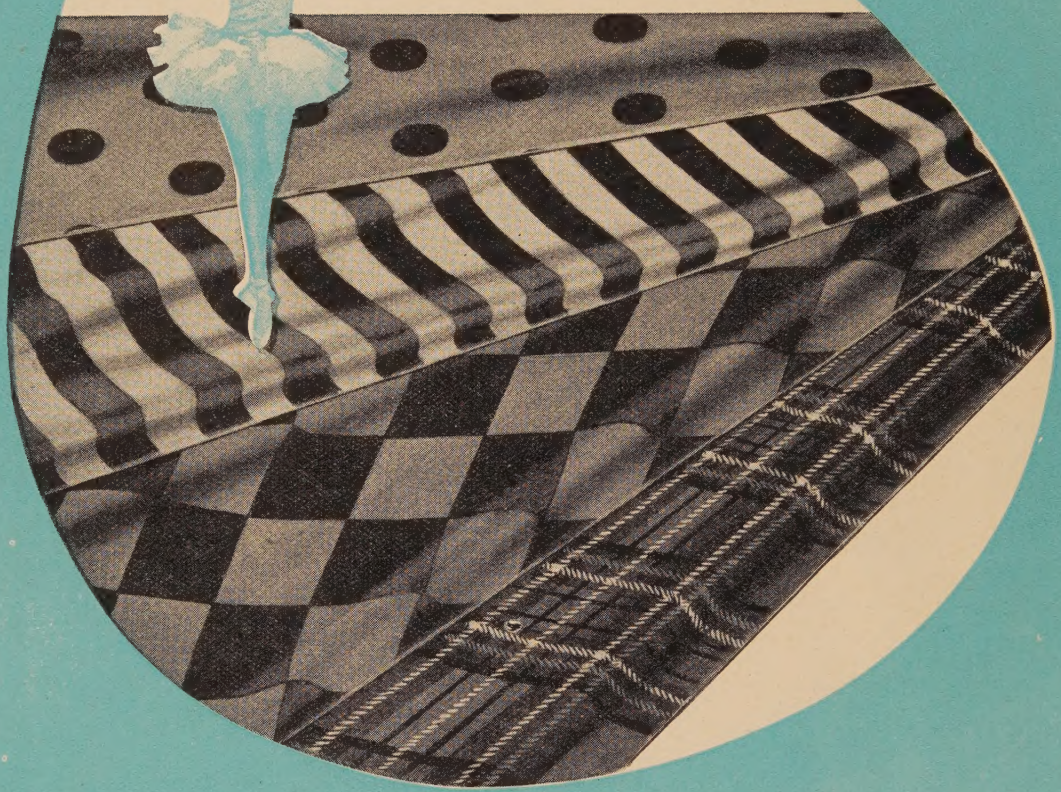
Dance and Dancers

May 1951 1s.



Elaine Fifield
and
David Blair

Leff & Jason



* *London's largest suppliers of Stage Materials*

Theatrical Materials Exported to all parts of the world. ***Pay a visit to our premises and inspect our extensive stocks.***

TARLATANS
Full range of colours, 38 in. wide, 2/11 per yard.
48 in. wide, WHITE ONLY, 2/11 and 3/11.
36 in. wide, WHITE ONLY, 1/11.

SATINS
36 in. wide, 4/11 per yard in an extensive range of colours, including matching for our Tarlatans.

SPECIAL WHITE BLOUSE MATERIAL
40 in. wide, 3/6 per yard.

CANDY STRIPE
Spun in Red, Blue Yellow, Green, Brown and Navy, 36 in. wide, 4/11 per yard.

TAFFETAS
In an extensive range of colours, averaging 38 in. wide, 5/11 per yard.

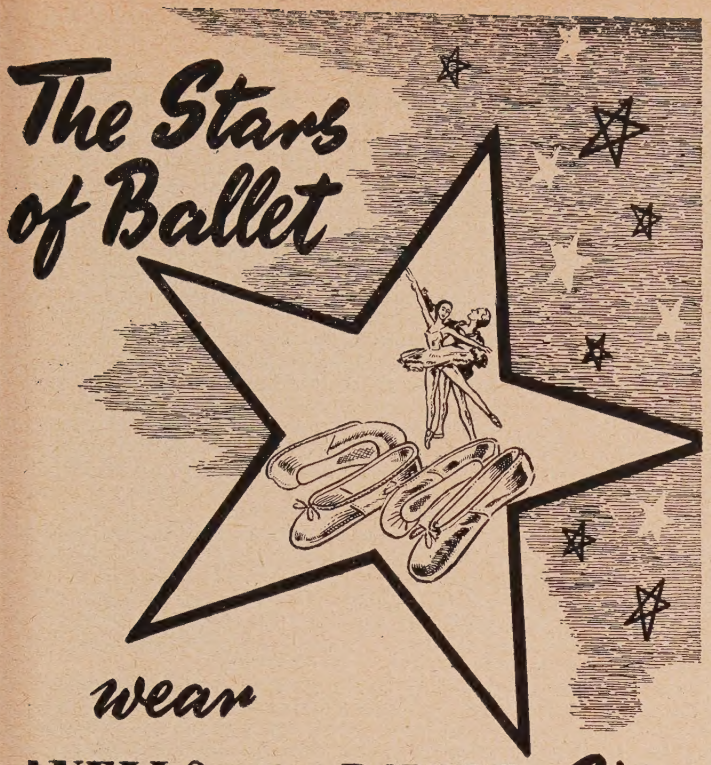
NETS
54 in. wide, 6/6 per yard, in an extensive range of colours, including matching for our Tarlatans. Special White Ballet Net, 54 in. wide, 6/11 per yard.

SATINS
Crepe back, very heavy quality 36 in. wide, 6/11 per yard

SEQUINS
In packets of 500. Sizes include 3/16 in., 2s. per packet; ½ in. 80 per packet; best quality gelatine; extensive range of colours. Sorry NO PATTERNS.

When ordering please include 1/- TOWARDS cost of postage, packing and registration.
Please send 2½d. Stamp for patterns and latest Price List. When sending for patterns please give PRECISE details of your requirements.

LEFF & JASON, 89–91 MIDDLESEX STREET, LONDON, E.1. Phone. BIShopgate 4011—7496



ANELLO and DAVIDE *Shoes*

96, CHARING CROSS ROAD, LONDON, W.C.2.

TELEPHONE NO. TEM. 5019

INTERNATIONAL SUMMER COURSE

for DANCE and GYMNASTICS

July 30th - August 11th 1951

in MACOLIN/Biel

SWITZERLAND

Teachers:

ROSALIA CHLADEK

Mme. NORA/classical ballet

GRETE LUZI/gymnastics

KURT JOOSS

HARALD KREUTZBERG

HANS ZUELLIG

write to:

Association of Swiss Dancers Secretary,
2, Gotthardstr, Basle-Switzerland,

ROYAL OPERA HOUSE

Covent Garden

The Royal Opera House, Covent Garden Ltd.
in association with the Arts Council of Great Britain
presents

THE COVENT GARDEN OPERA

Repertory includes

Two Cycles of DER RING DES NIBELUNGEN

1st Cycle May 4, 10, 18, 24 — *2nd Cycle* May 7, 14, 22, 26

and two performances of FIDELIO

with

Kirsten Flagstad

and

THE SADLERS WELLS BALLET

Ballet season ends MAY 12th.

Full Repertory from Box Office Box Office 10 a.m.—7.30 p.m.
TEM : 7961

Evenings at 7 p.m. (except Ring & Lohengrin—times as in daily papers)
Matinees Sat. 2.30 p.m.

ESTABLISHED OVER 40 YEARS

Judith Espinosa

School of Dancing

13-14 ARCHER STREET PICCADILLY W.1.

Technical training under direction of

MADAME LEA ESPINOSA
and ANDREW HARDIE

Assisted by **MARIA ZYBINA and HAZEL ROSS**

Classical Ballet (R.A.O.D. and RUSSIAN METHOD)
Double Work
Mime and Character
Musical Comedy
Tap and Ballroom

COMPLETE TRAINING FOR PROFESSIONALS, TEACHERS AND STUDENTS OF BALLET . . BOYS TRAINING A SPECIALITY

Open Classes for Professionals
Tues. 11 a.m. Weds. & Fri. 11.30 a.m.

CHILDRENS CLASSES Fri. 5.30 p.m. Sat. 9.30 a.m.

All types of dances arranged including authentic character and national

PROSPECTUS AVAILABLE FROM SECRETARY (GERRARD 4179)

Watch for the Famous Dancers Series trained by the Judith Espinosa School starting next month

The School of Russian Ballet

(system of Nicolas Legat)

Patroness : Romola Nijinsky *Director :* John Gregory

Has the honour to announce the visit

of

MATHILDE KSCHESINSKA

(Princesse M. Krasinsky).

Studio:

St. Luke's South Hall, St. Luke's Street, Chelsea, London, S.W.3 **Tel: FREmantle 1749**

(Between South Kensington Station and Chelsea Town Hall, on No. 49 Bus route)

Cecchetti Method

of Classical Ballet

The Cecchetti System of training for the Classical Ballet has made a great contribution towards the evolution of British Ballet as it is known today. Great dancers of the past owed much to this great Maestro and his system of training and there are many to-day, who responsible for our foremost English Ballet Companies, received valuable training by him or through his method which is growing steadily in popularity. It is being largely taught in America and Canada, in which latter Country a Branch of the Cecchetti Society has been formed.

Miss Margaret Craske, for many years the foremost Teacher of the Cecchetti Method in England, is Director of the Metropolitan Opera House School of Ballet, and Madame Saranova is in charge of the National Theatre of Australia School of Ballet.

Dame Ninette de Valois was a pupil of Maestro Cecchetti for five years ; Madame Rambert studied with him for many years. Mary Skeaping and Peggy Van Praagh, Maîtresses de Ballet to the Sadler's Wells Ballet and the Sadler's Wells Theatre Ballet respectively. Ursula Moreton and Ailne Phillips, principals of the Staff of the Sadler's Wells School, all owe much of their training to the Cecchetti Method as do the well known dancers and choreographers, Frederick Ashton, Molly Lake, Gerd Larson, Anthony Tudor, Harold Turner and Helen Wolska, to mention a few.

Maestro Cecchetti with Madame Anna Pavlova.

ELIZABETH MOORE

A.N.A.T.D. (Hons.) Russian Classical Ballet ; Adjudicator
Pupil of Anna Ivanova

Classes in Ballet,
Character, National, Tap etc.
for Children, Students, Business People
in the West End
Private Lessons by arrangement

For particulars write 43, Squirrels Heath Ave., Gidea Park, Essex.
Telephone : Romford 1299

JEAN BURNS
(Mime)

STELLA KARIN
(Ballet)

Mime Studio

69 KINNERTON STREET, KNIGHTSBRIDGE, S.W.1

SLOANE 4311

New pupils interviewed by appointment

May, 1951 Vol. 2. No.

Dance and Dancers

Editor : PETER WILLIAMS *Foreign Editor:* DAVID RAHER

Published monthly on the 25th of the month preceding date of issue and is obtainable of all newsagents and booksellers by giving a firm order or by postal subscription : Post free terms. Single copies 1/2. Half year 7/-, $1.00 or Frs. 350. One year 14/-, $2.00 or Frs. 700.

Please state first number required. Most back numbers from January 1950 available

MERSEY HOUSE, 132-4, FLEET STREET, LONDON, E.C.4.

Telephones: EDITORIAL SLOane 8875 ADVERTISING and CIRCULATION CENtral 4321

I SUPPOSE there must be a more deadly nest of vipers than the Crush Bar at Covent Garden after the first performance of any new ballet, but if there is I hope it is never my misfortune to find myself in its midst. After the *premiere* of Ashton's *Daphnis and Chloe* on April 5, they were all there with their forked tongues—those frustrated choreographers with attendant parasites, those designers who think themselves to be another Bakst, those photographers who have not got the photo-call, those irate parents whose dancing sons and daughters are either not in the company or not visible enough if they are.

It is a sad reflection on the first-night audience of today that almost the only comments to be heard are "darling, it was divine" or "my God, it was hell", neither statement being particularly constructive. In the old days it was possible to hear both sound criticism and intelligent talk. However, other days other audiences and I suppose in the hectic scramble for mere existence, that is the general lot of everybody in these times, there is little time to reason or be reasonable.

But it is hard to understand why this bitchery should have gone on about Ashton's new work for it is adult and mature and shows more invention than in any of his recent works. He seems to have discarded a yoke that has been weighing on his shoulders for some time; it is possible to see what I feel to be something of his true self.

Having escaped one witch-brew Ashton found himself in an even more deadly one with the critics who were stirring their mess with yet more violent tail-lashing than usual. Some thought it a sexy spectacle, some thought it too modern and chic, some thought it a lot of fuss about nothing, some thought it old fashioned, some just did not think at all.

Admittedly there are a number of faults, but then I don't know of any fifty-minute ballet that is without them. It is probably a better work than the one that Fokine devised for Ravel's masterly Mediterranean score. I have never gathered that the first production was the greatest success; so, few people have grounds for complaining that the new version is sacrilege. One of the most common grouses is that it has been made modern. Archaic Greece knew not the stringed instrument which is the main body of Ravel's score—the music has an entirely twentieth century approach so why cannot the ballet? To me there are few more distressing spectacles than bow-legged Britons capering in chlamys, chitons, and sandals. The book too is the eternal love story and belongs to no specific period. The only thing that is wrong is that the entire ballet should have been made modern—the symbolism would then have been even more apparent.

As is usual in all Ashton's works, a great deal was understated but he has, and this is unusual, created some exciting things for the male dancers. For Fonteyn and Somes he has woven a tender and poetic union which was as refreshing as early dew on Mount Olympus. In smaller roles, Elvin, Field and Grant, show how vitally important it is to have front-ranking artists in the support. But all these things we shall talk about at length in our next issue and I will only beg you to go and see it several times before you pass a too hasty judgement. This is Ashton's most progressive work since *Symphonic Variations* and is worthy of your deep consideration.

THAT Ashton was able to give the male dancers something worth while is a sign of the times. In the past, English choreographers have had to concentrate on the girls in order to hide our lack of masculine virility. Now all that is behind us, or at least until another international upheaval occurs to halt any progress. In fact the pendulum has swung with almost overwhelming rapidity because the girls in English *corps de ballet* have not been showing up to the best advantage of late.

This has only happened within the past year and several factors must have contributed to this remarkable transformation. Firstly the changing attitude towards the male dancer which is no longer considered to be an effeminate profession but an honourable one; secondly, it takes about five or six years to build up a troupe of dancers of any sex, and the boys had to start from scratch after the war; thirdly, the recent presence of the teacher Vera Volkova in this country as well as Harijs Plucis as *Maitre de Ballet* at Covent Garden. In only one point do we fail rather badly and that is partnering. As soon as the boys reach the standard of Dolin then we shall be able to sit back knowing that the British male dancer has reached the position he should always hold in the world of ballet.

Cover Story

Our front cover by Baron shows Elaine Fifield and David Blair, of the Sadler's Wells Theatre Ballet, in the *grand pas de deux* from the last act of *Casse Noisette*.

Fifield was born in Sydney, Australia, on October 28, 1930. Her first school was the Frances Scully School of Dancing in that city and there she won an R.A.D. overseas scholarship and came to Sadler's Wells in September, 1946, joining the company in 1947. Although she had no previous experience before, she soon started to be noticed and one of her first roles was in the Polka in Ashton's *Facade*. When Anne Heaton and Nadia Nerina left to join the company at Covent Garden, Fifield started to take all the principal roles. One of her first created roles was the title role in *Selina*. By sheer hard work she has gradually corrected all her faults until today she is both a fine classical dancer, having both brilliance and beautiful line, as well as being a delightful soubrette, as was proved by her performance in the recent *Pineapple Poll*. When the company tours the United States and Canada, in the autumn, she will lead it.

Her partner, David Blair, was born in Halifax, Yorkshire, in 1932. He first studied with Madame Ibbetson and won a scholarship to the Sadler's Wells School at the age of 14. In 1948 he joined the company and his first roles were in *The Catch* and *Children's Corner*. His rise has been more rapid than any other English male dancer and today he has a vitality, elevation and finish that make him outstanding in British ballet having both nobility in classics and understanding of the modern roles created for him. As the Master of Ceremonies in *Assembly Ball* he has made a role almost entirely his own; his Captain Belaye in *Pineapple Poll* has already brought him acclaim here which is certain to be repeated on the other side of the Atlantic. Military Service is the only obstacle in the path of one who will undoubtedly be considered one of the finest dancers of his era.

The photograph on the back cover, by Houston Rogers, shows Paula Hinton as the Street Dancer in Massine's *Le Beau Danube* with Festival Ballet.

Paula Hinton joined Festival Ballet late in 1950 and since then has danced many principal roles. Trained at the Rambert School she began to dance small roles by the time that Ballet Rambert were leaving for Australia in 1947. When Sally Gilmour left the company in Australia in order to get married, Hinton took over most of her roles. She was first given prominence in this country when Ballet Rambert appeared with Markova and Dolin at the Harringay Arena. Not long after that, Walter Gore (now her husband) created the title role in *Antonia* for her. After she and Gore left Ballet Rambert, they made several appearances on television and with Continental Ballet. If her progress continues in the way that it has in the past few years, it is almost certain that Hinton will be a great ballerina of the future.

Contributors

PHYLLIS JACKSON, the *Daily Telegraph* critic, who wrote about the Giselles at the Stoll Theatre, in our January number, writes this month about the performances of *Sleeping Beauty* at Covent Garden (pages 6 and 7).

A. E. UDALE who was for so many years secretary to Eric Wollheim when he brought the Diaghilev company to London, concludes the articles that appeared in our January and April issues (page 10).

DAVID RAHER, our foreign editor, writes about a meeting he had with Babilée in Paris (page 9).

JOHN PERCIVAL who wrote about Paula Hinton in our February issue, now contributes an article on Nadia Nerina who is headed for stardom at Covent Garden (page 11).

EVAN SENIOR, our music critic, writes about Constant Lambert and also on a score by a young English composer (page 12).

CLIVE BARNES who is a regular contributor to these pages writes on the choreography of *Pineapple Poll* (page 15) and also on a recent Ballet Workshop programme (page 21).

Next month

COVER PHOTOGRAPHS OF VISITING DANCERS
PHOTOS AND OPINIONS OF ASHTON'S "DAPHNIS AND CHLOE"
BALLET IN ITALY — THE DANCE IN BALI
PAUL DRAPER

The usual features and many new photographs together with all news and information about the various ballet and dance activities during the Festival of Britain.

We very much regret that owing to pressure of space this month we have been forced to omit several regular features including—*They Were Applauded, Ballet for Beginners* and *Where Are They Now*. There was also no space for our new feature that gives the English news in French. All these will be in our June issue.

CLAUDIE ALGERANOVA

writes :-

"Thank you very much for the lovely shoes you have made me. It is a pleasure to dance in them."

CLAUDIE ALGERANOVA, the International Star always wears

GAMBA

BALLET SHOES

On sale in all the towns where there is ballet and also direct from us, the original makers, at

46 Dean Street, Shaftesbury Ave., London, W.1

Telephone Gerrard 3682*

All types in stock for immediate delivery. Ask for our order form.

TO GET THE BEST INSIST ON GAMBA SHOES

Sleeping Beauty awakens

by Phyllis Jackson

On February 21, *The Sleeping Beauty* returned with The Sadler's Wells Ballet to Covent Garden. During the ensuing weeks it was possible to see our four great ballerinas—Fonteyn, Shearer, Elvin, and Grey—in this the most technical of all classical roles. But the array of talent that now surrounds our ballerinas is also formidable, and it is possible to say that, in this work, the company has reached its greatest height yet.

Margot Fonteyn as Aurora in the Vision scene (Photo : Baron)

IT will always be an interesting speculation why it was that Diaghilev's production of *The Sleeping Beauty* in 1921 misfired and had finally to be withdrawn. Lavish and Bakst-designed, it boasted a unique array of the world's best dancing talent. Yet it was a failure. Sadler's Wells Ballet, luckier in finding an immediately eager public, have gone from strength to strength with their splendid 1946 production, and it was with a revival that, after winning plaudits for it in America, they returned to Covent Garden in March.

In the five years this Petipa-Tchaikovsky masterpiece has been in their repertory at Covent Garden it has changed only for the better, with the exception of Helpmann's loss to the company as classical dancer and mime. It has gathered in pace and brio ; it is easily the finest spectacle they give us, and critical London is fully appreciative. It is also a measure of the company's progress and achievement, for there are some noticeable promotions to the front line, and, more important, whether Fonteyn, Shearer, Elvin or Grey is wearing Aurora's rose and silver dress with its billowing sleeves, the audience can be assured of a fine exhibition of classical dancing and some splendid entertainment.

The Prologue, so vulnerable to longueurs with its formal ceremonial and surfeit of bowing and scraping, passes swiftly and grandly. Not a little of the credit for this admirable tautness must go to Leslie Edwards as Cattalbutte, still the efficient master of ceremonies. He could so easily have grown stale in this rather thankless part, but instead his marshalling of the courtiers is invariably skilful, his manner purposeful and his miming vivid. The Fairy Variations, so alike in classical purity, so different in subtle detail, are all too quickly over. It is commendable how fresh and sparkling the soloists keep them. Two of them, Pauline Clayden and Margaret Dale, were dancing the Fairy of the Song Birds and the Fairy of the Golden Vine in the 1946 production.

Thirty years ago at the Alhambra it was in turn Spessiva, Trefilova, Lopokova and Egorova around whom the pageant was nightly unfolded, and Moscow's first Aurora, Carlotta Brianza from Italy, played the Wicked Fairy. From all accounts it was as difficult then as it is now to make comparisons. The best yardstick by which to assess our national Sleeping Beauty would be (forlorn hope) a sight of the new production which it is reported is being staged this year in Moscow to mark the 125th anniversary of the Bolshoi Opera House.

FOUR SLEEPING HEROINES

Of the four ballerinas who now dance Aurora at Covent Garden, Fonteyn is undoubtedly the greatest interpretative artist, but this does not make her *per se* the best Aurora. In this context interpretative ability can go for almost nothing, for Aurora is essentially a spectacular role, in which the classical dancer is intended to be seen at the fullest extension of her art. Save in the Vision scene there is little room for expressiveness; sheer technique is the hard criterion. Comparisons therefore can only lie in degrees of technical skill, stagecraft and physical suitability for the part.

Were Grey's renowned *développés* a shade higher than Fonteyn's and Shearer's lightness even more remarkable? Surely Fonteyn's speed surpassed them all, and had she ever looked so radiantly assured? Who had most control in the Rose Adagio? (In other words, who succeeded best in making it seem an effortless performance?) Did Elvin rather "snatch" the roses? But her Vision scene was exquisitely lyrical . . . wasn't there in Shearer's porcelain beauty a hint of coldness as compared with Fonteyn's fire? But Shearer looked the part. . . .

TAKE YOUR CHOICE

Does it really matter? It is better to accept the Aurora of the evening and be grateful, Sadler's Wells Ballet have four ballerinas who can "display" the role with style and assurance.

One thing definitely emerged from Fonteyn's performance, which came as something of a surprise: her newly-acquired bravura. We have long admired in her classical make-up the hauteur, the touch of arrogance indispensable to the grand manner, but with the new bravura has gone the suggestion of modesty which lent an indescribable beauty to her nobility. The new façade completely dazzles. It seems the kind of showiness that internationally famous "stars" inevitably acquire. Possibly America's vast acclaim and other continental visits are responsible, and we have to regard it as the natural final stage in Fonteyn's fulfilment as a dancer.

BRILLIANT SUPPORT

The supporting parts have their individual flashes of brilliance, and in most of them the company's strength allows alternatives, either as deputies or in their own right. Rosemary Lindsay, who has emerged as Lilac Fairy number two, gives a neat and efficient performance, but she lacks so far the authority of Grey or (going back further) May. The Lilac Fairy sustains some of the most exquisite melody in the whole ballet and she must match it with a soft graciousness, at the same time imparting majesty, as we are told Marie Petipa did and as Grey certainly suggests. Lindsay is too cold with her beckoning wand and looks vaguely unimpressive.

A selfish reason for not wanting to see Grey come tripping through the collonade to the mounting excitement of Aurora's approach music would be that she might then be free to give us, faultlessly executed, the Lilac Fairy's Act I variation, and good mime that she is, play the *dea-ex-machina* and finally shepherd the bewildered Prince to Aurora's bedside to bestow the awakening kiss.

Violetta Elvin as a Bluebird in the final scene (Photo: Baron)

The Prince Florimund thus shepherded under alternate tutelage has been Somes, Hart and Field. None of them, alas, can rival Helpmann's authentic touch. Somes, with longer practice, is the most fitting partner and most expressive mime, but none can establish any definite personality for poor Florimund. Too often his ruby-red velvet attire is the most distinctive thing about him.

Meanwhile, what of Carabosse, the Wicked Fairy who arrives uninvited at the christening? Ray Powell now ably shares the role with Ashton. Every second of the venomous dame's antics is a fearful joy, so plausible is the caricature. Here, with the difficult business of her coach and attendant rats, as again in the Hunting Party scene, the slickness of the production deserves praise.

TENSION ENDS WITH ROMANTICISM

By Act III the tension is over, the romantic forest far away but not the memory of Elvin's Vision scene. She excels in this, investing it with a delicate romantic mist. If only the corps could put as delicate a strain upon "poetic faith"!

We sit back for the divertissements. Larsen, Nerina and Macmillan set a sparkling standard with the opening *pas-de-trois* for Florestan and his sisters. It is astonishing how deftly Macmillan (who has lately proved himself such a gifted comic in *Cinderella*) turns danseuse.

The White Cat is a part Margaret Dale has licked (if I may say so) and timed to perfection with either Ray Powell or Brian Shaw as her Puss in Boots. So daintily she drops from her elevated cushion, so fascinatingly and fastidiously feline her coquetry and sparring, and what elegant *pas de chat*! A strong dancer, Dale has learned the virtue of "attack", but she can overdo this, and her Act I variation is so over-emphasised as to lose in lyricism.

Now comes the moment for which so many wait expectantly—the incomparable Blue Birds variation. Is it given to mortals fully to do justice to this miraculous choreographic conception? Another selfish thought creeps in, this time regarding Elvin. When she and Rassine are the chosen pair some of its magical elan and lyrical gladness will be transmitted, and very few will know how much more was transmitted by famous Blue Birds of the past. The second couple, Rowena Jackson and Brian Shaw are adequate but, except at moments, earthbound and unexciting.

Beryl Grey clasps the roses presented to her by the four suitors who have come to ask her hand in marriage, in the first act of Sleeping Beauty. *Grey is one of the most lyrical of English dancers in spite of the fact that she is taller than is usual for a ballerina. She started at the Sadler's Wells School at the age of nine and then moved up into the company. Dancing leading roles in* Les Sylphides. Comus *and* The Gods go a-begging, *her first created roles were as the Duessa in* The Quest *and in* Promenade. *Gradually rising to ballerina status she has acquired a great personal following. (Photo: Gordon Anthony)*

As the note of exaltation dies the staid young trees are borne in for the setting of Red Riding Hood and the Wolf's little comedy. Anne Heaton is delightfully naive in this character part and Franklin White is one of several the company can count on for good comic mime.

But to remind us that this is a classical ballet and that there is a ballerina to be displayed, Aurora and her Prince take the stage for the grand *pas de deux*, culminating in the spectacular "fish-dives". Fonteyn and Somes manage this perfectly, defying the acrobatics of it; likewise Shearer and Hart. Grey, in spite of her larger build, manages better than Elvin, though this may be due to the partnering of Field, who needs more practice to ensure a clear-cut line and no fumbling.

Who are the spirited trio, looking like the cabmen in *Petrouchka*, who come on leaping, stamping and kicking? The Three Ivans are models of precision and verve, and I doubt if this typically Russian dance could be better done by English dancers than it is here. Alexander Grant's value to the company as a character dancer is beyond computing and the two brothers run him close in nimbleness and gusto.

Aurora performs her *Andantino* (and in this lovely solo there's not a grain to choose between the quartet of ballerinas for crispness, timing and style). And so to the glittering Coda and the conventional ballet-pantomime finale. The last voluptuous burst of music dies away. The choreographic fireworks are over. What a fine display it has been!

High Altars to Musicals

by Peter Williams

Over lunch in a St. Martin's Lane hostelry, Hanya Holm tells the Editor how she temporarily left the inner sanctum of the Modern Dance to work in commercial musical comedy. Her dances for *Kiss Me Kate* being the high spot of the show at the London Coliseum.

OVER a gin and Dubonnet in a St. Martin's Lane restaurant, I sat thinking of the lady who was going to have lunch with me. The fact that for once in my life I was early for an appointment, gave me the opportunity.

I knew most of the biographical and historical details of Hanya Holm's life. That she was born in Germany, became a disciple of Dalcroze and Mary Wigman. That she danced in Reinhardt productions and was a member of the original Wigman group; that in the early 'thirties she founded the Mary Wigman School in New York. That as well as being a dancer she was famous as a choreographer.

All this I knew as well as that she was the centrifugal point of what has become known as the American Modern Dance.

Now here, I had to confess to myself, I was worried, for I am terrified of the Modern Dance. Americans who visit these shores repeatedly tell us that it is something we just don't understand over here. They assure us that it is something so different that until we have seen it we had better not think about it, let alone talk about it. They have built-up a picture of priests and priestesses continually weaving around altars far too high for the simple European ever to approach.

But in spite of their warning, I have thought about it a good deal while playing the game of treating it all with the necessary awe and reverence; though sometimes I wondered exactly what was so "modern" about it all as it seemed that really we have been seeing this kind of thing, on and off, since the early 'twenties.

If Hanya Holm was practising in an inner sanctum of the American Modern Dance, what on earth was she doing mixing herself up in a Cole Porter musical? I had seen *Kiss Me Kate* on the previous evening and although it was good entertainment nobody could say that it had much to do with the high ideals of art with the possible exception of Miss Holm's dance arrangements which were even better than we have come to expect in light musicals from across the Atlantic, which anyway are on a higher plane than what we produce over here.

I did not have long to wait for my answers as she soon arrived. Looking cool and collected as only Americans can, after many hours of strenuous rehearsals, she soon put me at my ease. Small, neat, wearing her hair brushed back and tied with a bow at the nape of her neck, she has the quality of making you feel that you are the only person in the world who matters. Nor did I feel that it was just an act as she seemed to believe in all that she was saying as well as showing a genuine interest in my views.

In the first few sentences I unconsciously let out the words, "Modern Dance", as soon as I realised what I had said I stopped, looked at her, and started to laugh. She immediately knew what I was laughing at and started herself. After that I knew I had no need to fear, she certainly was not weaving round any high altar, she was well in the theatre with both feet and we were on common ground. No need for me to leave my shoes outside on the mat to approach her.

"Yes, I know," she said, "it is a stupid name and does not mean a thing, but it is hard to know exactly what to call it though personally I prefer just the title "Dance". The name has got the whole movement into disrepute especially in Europe. There are so many people who think that because they have not the ability to become classical dancers they can get

(*continued overleaf*)

(*continued from previous page*)

away with meaningless movement lacking direction. It is all jumbled together under the vague heading of Modern Dance and I can quite imagine that people such as yourself are rather sceptical."

She continued for sometime on this subject but the main reason for our meeting was to find out how she got involved in musicals. "Well, it all happened by accident and I somehow drifted into it. I was asked to choreograph a ballet, *Davy Crockett* (The American Baron Munchausen) for an enterprise known as Ballet Ballads. It was something quite new and although I was reluctant to do it, especially as I was replacing another choreographer who had to fulfil a contract, I became fasinated by working in a new form.

INSECTILE MOVEMENT

That led to my being asked to arrange the dances for Kapek's *Insect Play* which was a lovely job. I refused to use the usual masks that are almost a tradition in this work as I felt the face to be of great importance. How can people express anything if the mirror of the soul is completely covered. I used the entire body not so much to express insectile tendencies but to reveal the character."

Here she showed me, while still sitting down, some of the movements for ants, butterflies, etc. I could well imagine from this, exactly how good the production must have been. She not only directed the movement but also the costumes and scenery for she is a great believer in the right use of the stage and its different levels.

"After that," she continued, "I was invited to arrange the dances for *Kiss Me Kate* on Broadway."

"Did you get any inspiration from outside sources?" I enquired.

"Yes, quite a lot. For instance in the opening number, *Another O'p'nin', Another Show*, I took the usual reactions of dancers just before the curtain rises—the limbering-up, the groups of people talking excitedly, all the little nervous personal incidents that occur before any performance."

"Most of the scenes in Padua were inspired by the Commedia 'dell Arte." I remembered the lively confusion in a Paduan street scene

HANYA HOLM

which in spite of the apparent confusion had a crystal clear design. The movements were slightly angular with the right coarseness and resembled an engraving by Callot. Later on in *Were Thine that Special Face* she had the girls doing what appeared to be a Saraband to Beguine rhythm. All dressed in black I was particularly struck by the use of the skirts and fans. Props can play a very important part in dance creation. In a later Paduan scene she used the tarantella as the basis for a peasant number in which the proud and boasting male confronts the girl, this particular aspect was in keeping with a certain stage in the plot.

One of the things that I admired in this, as well as many other American musicals, is that the dancing is so dovetailed into the plot that it becomes part of the action and carries it a stage further. It is no longer a separate entity. In the old days of musical comedy everything was held up for the dancing girls to come on and most of the numbers had little to do with the plot.

"What about the *Too Darn Hot* number which opens the second half?" I asked.

"There again was a bit of a problem," she replied, "because it is essential to have coloured artists in this number. I have the very greatest respect for Negro artists as I think they are some of the finest that we have ever seen. The difficulty with working with coloured dancers is that they have frequently spent several years perfecting a particular routine and it is hard to get them to work into something new. I was lucky in the New York production as the two coloured artists, I had to work with, were adaptable and I managed to get something of my own into the choreography. I tried the same thing over here but found the Wallace Brothers had such a good routine that I just left it."

"In the Broadway production," she continued, "I was also lucky to have Harold Lang whom I consider to be a quite unique personality. He is a very strong dancer and can do anything that you tell him."

This rather naturally led to my asking how she found our dancers over here. "I think you have a lot of very good dancers, the girls in particular. The boys seem very hard to find and I guess the good ones must have all got absorbed in ballet companies. Both boys and girls are far too soft and lack the technique and vitality of Americans."

DON'T BLAME THE FOOD

"Do you put this down to the lack of good food."

Here, her answer was quite emphatic. "No," she replied, "I don't think that has anything what-so-ever to do with it. The dancers here are very tough. When they were rehearsing they had to do it in ice-cold rooms which I do not think any American could possibly work in. Although they were blue with cold nobody ever complained."

"Everything over here," she went on, "is slower and softer and nothing seems particularly urgent or vital. The dancers have been brought up to be lyrical and in the States we just don't seem to understand that sort of thing as we never make a very good show of romantic ballet."

She was quite right for all trends in art have emanated from Europe but they get slicked-up as soon as they cross the Atlantic. There was a time when only British musicals were accepted on Broadway, those were the days of George Edwards. But since then Americans have taken this curious art unto themselves and turned it into something quite different.

"Lately I have been working on another Cole-Porter musical, *Out of this World*. The two ballets in that are rather different again as they are not worked into the show like in *Kiss Me Kate*, they are almost separate. One is a Greek folk number and the other is on Mount Olympus and they were interesting to do. What I shall do now I don't quite know but I have a great deal to keep me busy."

Time was getting on and she had to go and see the matinee at the Coliseum and I had to get to Sadler's Wells. As my taxi tottered up Rosebery Avenue I could not help wishing we had somebody like her over here. All the people who arrange the dances for our musicals seem depressed. It is not their fault for they have ideas; it is the producers and people with money in the show who are so against anything original. They still look on ballet as the poor relation who has to be put up with. Perhaps someday it will change but it had better be soon.

Dancers in the first Paduan scene from Kiss Me Kate (*Photo: Houston Rogers*)

New Light on Babilée

by DAVID RAHER

In a cafe near the Champs-Elysées Theatre, our Foreign Editor discovers a new side to probably the most controversial figure in ballet, who has had more legends created about himself than any dancer since Nijinsky. One of the most difficult people with whom to arrange an interview, he finally consented to a meeting.

Babilée looks down on St. Marks during his stay in Venice with the De Cuevas Company.

This great dancer hit London with a force, in 1946, *unknown since the days of Diaghilev. Previous to that he had studied with the Paris Opera and served with the French resistance during the war. In* 1945 *he was the first premier danseur with the newly-formed Ballets des Champ-Elysées. And with this company he remained until last year, creating roles that will always be associated with his name including the Young Man in* Le Jeune Homme et la Mort, *The Joker in* Jeu de Cartes, *as well as the principal roles in his own ballets. In* 1947 *he married the beautiful Natalie Philippart who was then a soloist in the company. Since then he has mainly danced with her.*

(*Photo: Lido*)

THERE were certain things I had to know about Babilée! I had to know whether his interest in dancing was as detached as people said it was. I had to know what was behind the compelling performance of one of this generation's most unique dancers.

This, and other disturbing questions, led me to the rendezvous with him from which I learned some of the answers and unexpectedly stumbled over a facet in his personality which to some extent explains "Babilée".

We were to meet at the Café du Théatres des Champs-Elysées in the Avenue Montaigne, where theatre folk, mannequins, stage hands from the theatre, and bellhops from neighbouring smart hotels assimilate with an ease that is only possible in Paris.

The appointment was for six o'clock and I was five minutes late. Babilée, hunched over an assortment of dishes, dispelled my apologies with a warm greeting and a firm handshake. It immediately put me at ease.

Contrary to my preconceived notion, he was smartly dressed in a beige tweed jacket, that he had bought in Edinburgh, slacks and comfortable brown shoes.

His darkish blonde hair brushed thoughtlessly back from a broad brow and the easy manner in which he draped his body over the wicker and chromium chair, belied what might have been a *soigné* look.

OLD DISPUTE FORGOTTEN

It was difficult for me to open the conversation, for there still hovered between us the ghost of a dispute that had arisen over a statement concerning him in DANCE AND DANCERS. When we had met briefly in Milan, about three weeks previously, we had agreed to forget it.

I began with a few manoeuvering questions.

"Is it true that you will be dancing with Ballet Theatre at the Metropolitan Opera in New York?" I said, gingerly placing a manuscript of a short story I had written on the edge of the table. He was going to investigate its possibilities as a ballet.

His reply was a curt, "Yes". He turned in his chair and looked impatiently for the *garçon*. I continued, "What ballets will you be performing in?" I sensed his annoyance with these trite queries, but he answered politely, "*Le Jeune Homme et La Mort*, *L'Oiseau Bleu* (*pas de deux*) and *Amor et Son Amour*."

We were interrupted by the high-pitched, sing-song, "Oui, Monsieur!" of the waiter. Babilée excused himself and switched from a haltingly attractive English to rapid, almost violent French and addressed himself to the waiter. He ordered a couple of hard boiled eggs, a salami sandwich, a paté sandwich and a pot of tea.

HEALTHY APPETITE

"Excuse me," he apologised, "but hi am so terr-r-ibly 'ongry. But what will you 'ave?" I ordered some tea and searched for a thread of thought with which to continue the conversation. Boldly, I decided to attack with my leading question.

"People say, that although you are a successful dancer, your heart is not really in dancing. How true is that?"

Babilée pondered the question for a moment looking grave. Then with a slight smile that accentuated the curve of his lips, an impatient shrug of his shoulders he cried, "People? Which people? What are their names?"

His eyes were belligerent and I felt my question had antagonised him. At that point the waiter arrived with the hard boiled eggs, sandwiches and tea. Babilée appraised them with his eyes explaining that he was always hungry and liked eating a lot. While he bit off a sizeable chunk of the salami sandwich I explained that there was no conspiracy against him but that I had merely heard it said in conversation and couldn't believe that a dancer who displays such art on stage, as himself, was not one hundred per cent. immersed in it.

Stuffing the end of a hard boiled egg into rapidly moving jaws, he grimaced and his eyes clouded cynically.

"It's true!" he admitted defiantly. Then, sensing my surprise and disappointment, he hastened to reassure me that his attitude was valid. The look of disbelief in my eyes was apparently too much for him. Until that moment I had been an idealist and had expected this interview with Babilée to confirm my ideals.

I looked away for a moment to try to collect my thoughts and noticed through the broad window panes of the café the smokey blue dusk settling on the smooth silhouettes of the chestnut trees that lined the Avenue. Streaks of acquamarine floated along the horizon like distant patches of the Mediterranean. I found myself caring little about ideals at that moment and allowed myself to sink into the bottomless abyss of the sensual Parisian dusk.

ANTAGONISM TO CRITICS

The sharp clink of Babilée's tea cup roused me from truant reverie. Pointing a stubby finger at me, his eyes narrowing, he continued, "No, I will explain to you what I mean." He paused. "Yes, I like to dance ver-ry much! But I don't like those critics who 'ave so much to say about the dance. When I dance it is for myself—if it is good, if it is bad—I like to satisfy me. I don't like the *fanatiques* around the theatre who make the dance something it is not!" He paused to refuel for a moment, for the English language was not his to command. I took the opportunity to interrupt lest I forget my argument.

"But, Mr. Babilée," I purred, "how can we maintain a high level of the art of the dance if there are no critics to guide the public's taste? How will artistes progress if their faults are not pointed out?" He wolfed the remaining bits of a *maccaron*, washed it down with a sip of tea and reluctantly nodded agreement. I sensed a personal antagonism in his outburst against dance critics which made me feel slightly uncomfortable.

We lit cigarettes, eased back in our chairs and observed each other neutrally. His momentary flare of anger, it seemed, had surrendered itself to the cosy feeling of friendliness that comes from abated hunger. I grasped this opportunity to break fresh ground with a less vulnerable question.

INTEREST IN FILMS

"I hear you are going to film *Le Jeune Homme et la Mort?*" I ventured.

"Yes, that's true," was his eager reply. "It shall be very interesting," he continued, "but unfortunately we cannot do it now. Have you interest in this kind of film?" he demanded hopefully. I could see that he was intensely interested in the subject. The *garçon* removed the soiled dishes, asked if he could get us something else then disappeared into the interior of the Café. The sky outside had darkened, street lamps shone brilliantly against its blue-blackness and Babilée's eyes flashed grey-green like the numerals of a radium dial.

He leaned towards me slightly and asked if I had seen the Scandinavian documentary film about a deer hunt? Not waiting for my reply he continued, "It was the most wonderful thing I have ever seen!" I became more

(*continued on page ten*)

Diaghilev and his London Impresario

by A. E. UDALE

The last glimpse through the office window of Diaghilev's London Impresario. In our January and April issues we published the first two chapters on the man who had the finest ballet company this century has yet known, and of the man who brought them to our capital.

Musicians are generally supposed to be somewhat difficult people, and in many instances they probably are, but that was not so in the case of the trio of brilliant men who contributed so much to the success of many of the ballet seasons here. Sir Malcolm Sargent was very pleasant, equable in temper, and quick to grasp a situation; so too were Mr. William Walton and Constant Lambert. They all seemed to feel it an artistic pleasure to participate in these performances, and often no formal contract was made, just a letter written, in which they agreed to compose the music or conduct the performance at a specified fee. Sir Thomas Beecham, who conducted some of the early seasons, never appeared at the office, the principle being apparently that of the mountain and the prophet.

DANCERS FROM ABROAD

The majority of the dancers joined the company abroad, and their contracts were not made by the office in London, but most of the changes, increases, suggestions were made to the different members by E. W. after consultation with Diaghileff. All of the company came to the office when in London, most of them constantly. Through the doors at one time or another there floated all the great names in ballet. Dolin, always pleasant and reasonable; Balanchine, who later made a great name as a choreographer; the classic-looking Massine; Serge Lifar; lively and gay, Danilova; beautiful, calm and smiling, Tchernichova, an older member of the ballet and the wife of Serge Grigorieff, the somewhat harassed-looking stage director of the Ballet; and Nikitina, always pleasantly-lively, who brought many of her problems for E. W. to solve. In a big, mixed company there are always small arguments and disputes, and Wollheim, who had a legal mind, could strip all irrelevant matter from a situation in a moment and reach at once the essential point. The ballet's chief was not "cut out" for peaceful negotiations, his methods were altogether too drastic, so in most cases he left that side of things alone.

For the *corps de ballet*, the office was a kind of club, where they could meet the other members and chatter about their work and experiences. One of the regular callers was a charming little girl called Chamie. She was half Russian, half Syrian, and in just a few months learned to speak excellent English. She was, of course, a very good dancer, everyone in the ballet had to be, though she never managed to reach the top, but Diaghileff liked her, as indeed everyone did, and she became a permanent member of the company. She specialised in mending broken romances and one wealthy gentleman was so grateful to her for effecting a reconciliation with his lady-love, that he gave her £500.

Another valued friend of E. W.'s throughout the years, and one who was adored by all in the office was Madame Romola Nijinsky (or more correctly in Russian, Nijinska), the charming woman who is now the widow of the Vaslav Nijinsky. Space does not here allow full justice to be done to that versatile and attractive personality, who, in the face of a startling blow, built up a most varied and colourful life. That story must remain for a later date. A permanent feud seemed to exist between herself and the imperious director of the Ballet. In the days when she was with the company, she had dared to oppose him—and continued to dare—and such audacity could not be overlooked.

HAPPY RELATIONS

The relations between the company—every single one of the dancers—and the Wollheim office, from the head downwards, were of the friendliest character, they were a really wonderful crowd, and no member of the office, it is certain, would subscribe to the theory sometimes voiced that dancers' brains are all in their feet. The members of the Russian Ballet were a highly-intelligent, and amusing, set.

One of the last personal recollections of the ruler of the Ballet is that of being called to the comfortable apartment he had in Albemarle Street on a Summer evening towards the end of his last season at Covent Garden. He had a number of notes on new scenes and designs which he wished to put into shape before leaving London. He seemed very tired and exhausted, the evening was very hot, and he apologised gracefully for being without his coat; tired though he was, he ploughed through his notes, and the session lasted till nearly 11. E. W. who left nothing to chance in any affair he handled, was there all the time, to give his tremendous help in the somewhat complicated work. On that occasion Diaghileff seemed affable, amusing and socially very well graced, quite a different being from the lion-like producer one was accustomed to see at rehearsals.

FAREWELL

Before we leave for the present these mingled stories of the real "Ballet Russe" and the partner in its joys and sorrows, E. W. and his office, it only remains to say that now we have reached that wider sphere which the realm of posterity bestows, whence the clouds have long since been dispersed and the clear light of day pours down on the distant scene, posterity would seem to say that one cannot hold together a big international company by saying, "It's a very fine day, my dears, please do as you like!" : that a character which could make an agreement and maintain it till the end of life without the need of a written word may be thought to have possessed some element of rock, the most enduring base for all alliances, and that, after the leader of a company—of powerful presence and great talent—has unexpectedly ended his course, the qualities of that leader then take on their true perspective in the minds of his erstwhile people, when he is no longer there to lead them.

This and the preceding chapters will probably form part of a book that Miss Udale is writing on Eric Wollheim.

Eric Wollheim, the famous impresario usually known as E.W.

NEW LIGHT ON BABILÉE

(*continued from previous page*)

attentive while he described the incidents in the film.

"A flock of deer were hunted through miles of forest to the edge of a deep chasm." He stretched his arms horizontally to impress upon me the extreme width of the chasm, then paused to calculate the approximate number of feet. "But the chasm was too wide for the frightened animals to clear so they stood at the edge of the precipice for a moment, puzzled!"

Babilée's excitement mounted. "Do you know what they did?" he demanded mysteriously. I shook my head enigmatically. "The leader of the flock jumped to the inside wall of the opposite cliff and springing diagonally from side to side descended to its base and escaped. And the others were right behind him all the time!"

He demonstrated how he and other members of the cinema audience stood up from their seats, stunned by the ingenuity of the deer. I was impressed by his description of the film and felt the glow of satisfaction he got from telling it.

Had he seen the extraordinary Norwegian film *Kon-Tiki*, I asked? "No," he shook his head disappointedly. "But what of Herzog's heroic climb of the frozen Himalayas," he persisted, "and his determination to reach its highest peak even at the risk of his life!" His eyes glowed with hero worship as he described in detail how Herzog, in spite of frozen hands and feet, carried on the shoulders of one of his comrades, proudly planted the tricolor on the icy pinnacle.

At the conclusion of the story he leaned back and with an air of resignation said, "How can we attach much importance to ballet in the face of such achievement?" He laughed scornfully. I shook my head in agreement.

When I looked around I saw that with the exception of we two the café had been deserted. Babilée sprang out of his chair, shouted, "Garçon! S'il vous plait!" He then turned towards me apologetically, "I am sorree but it is verry late and I must go." He glanced down at his watch as if to substantiate his decision, smiled frankly at me and began to sort out the franc notes for the bill.

"Don't forget my story!" I cried pointing to the manuscript that lay folded on the table. "Ah, yes!" he replied, remembering. He hastily gathered up the folded sheets of paper, shook my hand warmly and swept out of the café.

Star of the Future

A YOUNG SOUTH AFRICAN DANCER GOES TO THE BALL AND DANCES AS THOUGH SHE ENJOYS IT.

by
John Percival

A party game which can be played by any number of people is that of guessing which of today's young dancers are going to rise to the top of their profession. No one could claim much credit, however, for having spotted Nadia Nerina and tipped her for fame. She is always so full of life, and her talent is so obvious, that it would have been difficult *not* to notice her rise to the position of a possible future aspirant to the rank of ballerina.

NADIA NERINA was born in Cape Town in October, 1927. She studied under various teachers, including Mary Skeaping (now Ballet Mistress to the Sadler's Wells Ballet), and won a number of awards. After the war she came to England and joined the newly-formed Sadler's Wells Opera Ballet in 1946, transferring to the main company at Covent Garden the following year. Since then her progress has been steady as she took over parts of increasing importance, and developed artistically with almost every role.

The most gratifying aspect of Nerina's dancing is that it is never dull. Many dancers achieve competence in their roles, but go no further; Nerina's work is always full of vitality and a kind of bubbling enthusiasm, as if she really enjoyed dancing—as she doubtless does. She has speed, attack and balance, and her steps are executed with a neatness and precision which never degenerates into fussiness. Her movements are clean and finished, and, with her, there is never any fidgeting for the right position; she takes it at once, and holds it. If she is nervous, she never shows it, but performs with an air of ease and assurance which inspires perfect confidence in the onlooker.

Her verve and style, the positive value she gives to every movement, and the finish of her work as a whole, make Nerina particularly well suited to those ballets in which the main interest lies in the rhythm and pattern of the dance itself: works such as *Scenes de Ballet*, in which she has danced the ballerina role with considerable success, and *Ballet Imperial*, in which she stands out in one of the minor leads. Some of her earliest successes, however, were scored in the more "atmospheric" ballets of Fokine. In *Carnaval* she proved a better-than-average Columbine and a very good Papillon; in *Les Sylphides* she has danced all three leading roles, but is at her best in the Valse. Poetic descriptions of dancers are generally exaggerated and meaningless, but in this part the *ballon* and flow of her dancing were such that for once a dancer really did seem to float like thistledown.

CIRCUS DANCER FIRST

While still with the junior company, Nerina danced her first created role, the Circus Dancer in *Mardi Gras*, establishing a successful characterisation by her bearing and the appropriate quality of her movements: crisp, bold and strident. With this company, too, Nerina took such widely varied parts as the title-role in *Khadra*, a strongly dramatic part in *The Vagabonds*, and the Sugar Plum Fairy in *Casse Noisette*. In all these she had some success, but as yet she was only just feeling her feet. At Covent Garden, after a period of *corps-de-ballet* work and some small parts, she received the opportunity to dance a number of important roles which marked her emergence as a dancer of undoubted quality and considerable promise. Ashton created for her the part of Fairy Spring in *Cinderella*, exploiting to the full her characteristic bounciness, and her performance was full of a joyous zest. Rather disappointing in the Polka in *Facade*, where she spoiled the joke by being too obviously amused herself, she nevertheless made a very charming Bride in *A Wedding Bouquet*. *Scenes de Ballet* evoked one of her best performances to date, and she acquitted herself well in the principal parts of Massine's *Boutique Fantasque* and *Mam'zelle Angot*, especially as the Can-Can Dancer, where her gaiety and youthful exuberance found an appropriate outlet. Further experience came her way last summer when, during Fifield's illness, she toured for a time with the Theatre Ballet as a leading dancer.

AUTHORITY AFTER U.S.A.

When Sadler's Wells returned from America this year, no one showed a greater development than Nerina. As the Woodland Glades Fairy in *The Sleeping Beauty* she danced with a new authority. The way a dancer uses her arms in such classical variations is often a good indication of her artistry: Nerina's arms were well controlled, their movements graceful and intelligently varied, and she showed no signs of the mannerisms which can so easily be acquired. In this part, as in the *Bluebird pas-de-deux*, which she danced this season for the first time, there was about her work a certain air of graciousness which she shares with Elvin, and which seems to spring from a combination of modesty and assurance. Watch her *reverence* at the beginning of a variation, and you cannot fail to observe this new-found quality. Her dancing in *Bluebird*, with extremely sensuous arm-movements and fast, well-controlled turns, gave promise of an exceptional performance when she is used to the role.

So Nerina now stands on the verge of great achievements. Her technique has proved more than adequate for all the demands made on it to date; her *brio* and infectious confidence add value to her work. She has good looks, an attractive manner, and a great deal of youthful charm. Her main fault in the past, an occasional tendency to carelessness, seems to have been largely eradicated, and there are enough other girls of promise in both Sadler's Wells companies to keep her on her mettle with continual competition.

These words were written while Nerina was about to dance, for the first time, the leading role in a full-evening ballet, Ashton's *Cinderella* "Even a perfect performance in this," I added, "will not make her a ballerina; experience, hard work and continuous development are necessary to achieve such a rank." Her performance however was one of which no ballerina would have cause to be ashamed.

Technically she was far more competent: all the dancing was executed in impeccable fashion, crisply and with finish; her balance was excellent, and her arabesques revealed a good sense of line. More important, her usual spirit and enthusiasm were there although controlled and disciplined to the requirements of the part, so that the *pas de deux* were full of a wonderful serenity and the *soli* a joy to watch.

Nadia Nerina as one of Florestan's sisters in the pas de trois *from the last act of the* Sleeping Beauty. *Her most recent roles have been as one of the girls in green in* Ballet Imperial, *the title role in* Cinderella *and Odette in the second act of* Lac des Cygnes (*Photo: Maurice Seymour*)

DREAMS COME TRUE

Her characterisation naturally remains, as yet, a little tentative, but it seems that she may become the most credible and human Cinderella of all.

The concentration with which she sits staring into the fire at the beginning, her starry-eyed arrival and entranced manner at the ball, and the sense of a great awakening she gives in the final scene, make this Cinderella essentially the dreamer whose dreams come true.

In the same way, Nerina's own dreams must be coming true, and already she is a little nearer to being, in every respect, a ballerina. Prophesies are dangerous, but few people stand a better chance of success than she does.

HELP !

We are very short of paper and DANCE AND DANCERS is going to be scarce. Please give your newsagent a firm order for regular delivery or send us a postal subscription—you will then be certain of getting DANCE AND DANCERS every month and help us to gauge our orders to avoid wasting paper. PLEASE !

Music . . . . . by EVAN SENIOR

THE RETURN OF LAMBERT

It is thirteen years since Constant Lambert composed a new ballet score. Everyone will be glad that at last he is to return in this field.

THIS year will see the return to British ballet of one of its most interesting personalities, for in *Tiresias*, to be presented by the Sadler's Wells Ballet at Covent Garden some time during the summer, we will have Constant Lambert's first original ballet score since *Horoscope* in 1938.

Lambert, who has written the story of the new ballet as well as the music, has taken two old Greek myths and combined them to tell the tale of Tiresias, the famous blind seer who figures in so many of the ancient Greek legends.

In the new ballet, he will be seen first as a young man, later in one of his many forms disguised as a woman, and lastly as the old philosopher and prophet who, apparently ageless, crops up in Greek stories over a period of many hundreds of years.

The original Tiresias story told of him as a young man who, in his curiosity, disguised himself in feminine attire and so penetrated the secret mysteries celebrated in honour of the goddess Athena. In revenge, Athena struck him blind, but later, taking pity on him, she gave him increased hearing so that he understood the language of birds and animals, and the gift of second-sight.

Tiresias will be something of a Lambert family affair, as Isabel Lambert, the composer's wife, is designing the scenery and costumes. Frederick Ashton will do the choreography, following his earlier classical *milieu* this year in *Daphis and Chloe*.

The music for *Tiresias*—Constant Lambert is still working on it, having been delayed in his original timetable because of illness—will be one of the most unusual ballet scores we have heard. It will be scored for pianos, wind, 'cellos and basses, with no violins. It is possible that, by this means, Constant Lambert may be aiming at a reconstruction of the deep-toned percussive music which we imagine to have been that of ancient Greece—although, of course, it is impossible for us to know at present what music was like in those days apart from the many descriptions by writers of the time. No Greek music of classical days has come down to us.

Constant Lambert is one of the few British musical links with ballet from its Diaghileff days, and for the last quarter of a century he has been one of the mainstays of ballet in this country. At the age of 20, when still a student at the Royal College of Music, he was introduced in Paris to Diaghileff, who was apparently impressed by him and later summoned him to the then ballet headquarters at Monte Carlo. There Lambert wrote the music for a ballet based on *Romeo and Juliet*, a work which he found musically satisfactory, but which was prevented from becoming a success by later interior ballet repercussions in Paris.

In about 1930 he came into contact with Ninette de Valois, then beginning the development of the small ballet at the Old Vic, later to become a separate entity at Sadler's Wells. He became musical director of the infant project, and conducted it through its swaddling stages and into its successes, remaining musical director and principal conductor until 1947, having been responsible for all its musical development in that time. His arrangements of music by other composers, his advice and direction to dancers and choreographers, and his enthusiasm and knowledge, gave British ballet its initial musical background.

Horoscope, his principal original work of those later years, was among the scores taken by the ballet to Holland in that tragic tour of 1940, when costumes, scenery and music were left behind and lost. Other works had been re-arranged, but the score of *Horoscope* remained lost until a little more than a year ago, and there is the possibility of its being revived before long. Lambert also scored and orchestrated the Liszt *Dante Sonata*, the Boyce works for *The Prospect Before Us* for Sadler's Wells, and, more recently, the Chabrier music for *Ballabile*.

NEW SCORE FOR THE WORKSHOP

In his second ballet score, Michael Hobson has composed something really worthwhile and there is not the slightest doubt that we shall be hearing a lot more of him. His first work for Ambassador Ballet, *Dawns Mens*, had choreography by Eric Hyrst.

SOME little while ago I wrote in this column about the neglect, through concentration on choreography alone, of some of the other aspects of ballet, and particularly of music. This year's ballet innovation, Ballet Workshop, has shown at once that it has value in ways other than those of dancing alone. It is doing something about music as well.

Recently, attending one of these performances, I was struck immediately by the musical score of the little ballet, *Sappho*, the score of which was specially commissioned from Michael Hobson.

This is a really delightful little trio for piano, viola and flute, with a quality of atmosphere and emotion about it perfectly in accord with the ballet, and yet having musical value in its own right. Its connection in feeling and construction with the French idiom was obvious immediately it began, and I was not surprised to learn that the Fauré and Chausson influences which I detected were the result of Michael Hobson's studies with the English composer Lennox Berkeley, himself a pupil of Nadia Boulanger and influenced by French sources and by Stravinsky.

The music for *Sappho* has a delicate charm which is the result of clean musical thought and a feeling for the tone-values of the instruments used. On the whole, the writing is good, although in some cases the work needs, for purely musical existence, some trimming here and there and a little concentration of what has obviously had to be stretched in one or two places for the purposes of the ballet. It is indeed worth retaining as music, whatever happens eventually to the ballet, and Ballet Workshop is to be congratulated on encouraging work of this type.

New Records

JUST as I complain of the lack of records of ballet, a positive spate of them descends on me. For special consideration next month I am saving the new H.M.V. recordings of *Giselle* by the Royal Opera House Orchestra, and the fine new Decca set of *Sylvia*.

In the meantime, however, there is a record that all ballet-lovers will want to have, although for a purpose entirely different from that with which it was made.

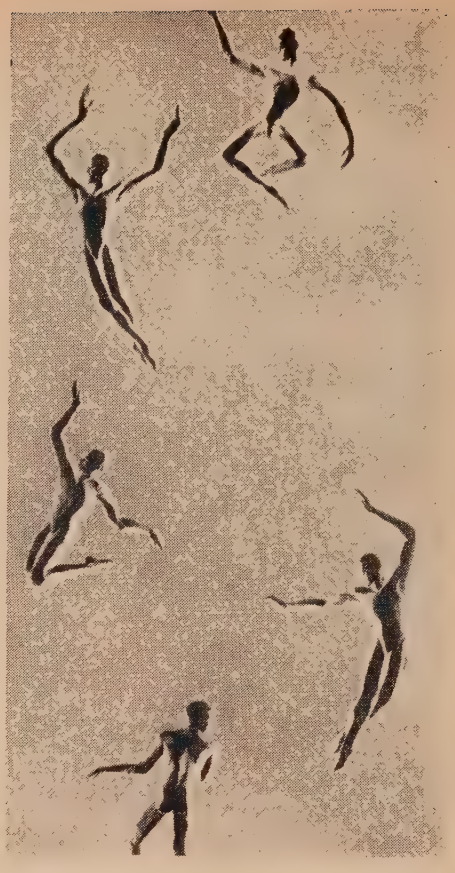
This is the new H.M.V. issue of what is styled *Les Sylphides*, played by Leopold Stokowski and his Orchestra on DB.21255 (9*s.* 8½*d.*).

It contains two sides only, and four of the "sections". On side one is the A major Prelude (Op. 28, No. 7), the G flat Waltz (Op. 70, No. 1) used for the *pas de deux*, the C major Mazurka (Op. 67, No. 3) used for the male dancer's solo; and on the other side, the E flat Waltz (Op. 18) used for the finale.

I can honestly say that I have never heard anything like this in my life. It is unique in its sheer bad taste, distortion of tempo (musically as well as from a ballet viewpoint), tinselly orchestration (the arranger wisely remains anonymous), and general prostitution of association with both Chopin and *Les Sylphides*. In fact, it goes beyond the point of annoyance and becomes simply ridiculous—quite the best joke on records within my knowledge—and is quite likely to become a collectors' piece for ballet lovers if not for musicians in general. If American dancers can defy the laws of gravity and remain suspended in mid-air for as long as Mr. Stokowski's dragged-out notes, they have achieved even more than I thought !

For a good laugh that will last you, with care, for many years, this record is worth every farthing of its price. Get hold of it before it is withdrawn !

There is also, on H.M.V. B.7030-1 a fine new recording by Arthur Fiedler and the Boston Promenade Orchestra of Luigini's old *Ballet Egytien* Suite, which will have some nostalgic appeal to those who remember Pavlova's excerpts, and a gentle performance on Decca AX.356-8 by Nikolai Malko and the L.P.O. of *Peter and the Wolf*, which the labels describe as by ProkoSieff. Recording is excellent, and Frank Phillips provides an easy commentary in a new translation. The music is clean and clear.



Although the above photograph has little to do directly with music, it has a rhythm and design that makes it eminently suitable.

The figures are sculptured models of Shablevsky. They were photographed by the Italian sculptor who then re-photographed the negative with a light reflected on it

But at length his orders came, and he said one day, said he,
"I'm ordered to sail with the *Hot Cross Bun* to the German Sea."

And the Portsmouth maidens wept when they learnt the evil day,
For every Portsmouth maid loved good LIEUTENANT BELAYE.

The opening scene with all the Portsmouth girls swooning at the sight of the gallant captain of H.M.S. Hot Cross Bun. Captain Belaye played by David Blair. Stanley Holden as a sailor supporting his girl (one from right). Elaine Fifield as Pineapple Poll (extreme right)
(Photo: Denis de Marney)

New Ballets PINEAPPLE POLL

First given at Sadler's Wells Theatre by the Sadler's Wells Theatre Ballet on March 13. Choreography by John Cranko; music by Arthur Sullivan arranged by Charles Mackerras; decor and costumes by Osbert Lancaster.

A Ballet freely adapted from the Bab Ballad "The Bumboat Woman's Story," by W. S. Gilbert.

CAST

Pineapple Poll, a Bumboat Woman	Elaine Fifield
Jasper, Pot boy at The Steam Packet	David Poole
Captain Belaye, of H.M.S. Hot Cross Bun	David Blair
Blanche, his Fiancée	Stella Claire
Mrs. Dimple, her Aunt	Sheilah O'Reilly
The crew of H.M.S. Hot Cross Bun	David Gill, Michael Hogan, Stanley Holden, Donald McAlpine, Maurice Metliss, Peter Wright
Sweethearts, wives, etc.	Yvonne Barnes, Shirley Bishop, Joan Cadzow, Stella Farrance, Maryon Lane, Doreen Tempest.
Scene 1	Portsmouth. Morning
Scene 2	The Quayside. That evening
Scene 3	On Board H.M.S. Hot Cross Bun. Next morning

STORY

IT was Charles Mackerras who suggested to John Cranko that a ballet to Sullivan's music would be a good idea. Mackerras had conducted the Savoy operas in Australia and had grown particularly fond of them; he felt that their gaiety and wit were ideal for a ballet.

Cranko immediately fell for the idea and suggested that the only possible source for a plot was in the Bab Ballads. So after reading them all through he decided upon *The Bumboat Woman's Story* as it seemed to have the right amount of plot and was also very typical of Gilbert, who had a pre-occupation with bumboat women as *H.M.S. Pinafore* was built round this jolly type of person who used to hawk her goods around ships lying at anchor.

A few slight changes had to be made in order to bring in other characters. For instance, the Captain's fiancée is never mentioned by name so Cranko called her Blanche and saddled her with a talkative aunt, Mrs. Dimple. The Pot Boy, Jasper, was also an innovation so as to give Poll another admirer. But the main structure of the ballad has been retained and all the interpolations are well in keeping with Gilbert.

ONE spring morning, the wives and sweethearts of Portsmouth celebrate the return of their sailor husbands and lovers. Into this gay scene struts Pineapple Poll, the Bumboat Woman, who sells her wares. Jasper, the Pot Boy of the local pub, The Steam Packet, is in love with her and buys one of her trinkets in order to give it back to her. She merely laughs and throws it away.

The entrance of the dashing Captain Belaye of H.M.S *Hot Cross Bun* is the signal for a mass demonstration by the women who are all in love with him. He has come to meet his fiancée, Blanche, and her garrulous chaperone and aunt, Mrs. Dimple. The latter never stops talking and it is hardly possible for the two lovers to get a word in edgeways let alone express their feelings for each other.

The *Hot Cross Bun* is ordered to sea and the sailors take leave of their girls who have only eyes for the gallant captain.

On the quayside that evening, Pineapple Poll comes in search of Belaye. Deciding to disguise herself as a sailor she goes on board. Jasper following her, finds only her clothes and suspects that some evil has befallen her.

On board H.M.S. *Hot Cross Bun* the sailors are being put through their paces, and Pineapple Poll is always in difficulties though nobody has suspected who she really is. Whenever a gun is fired she faints. The captain goes ashore and is watched with unusual interest by the crew. Presently, he brings on board, Blanche, who is now his wife. When this fact is announced to the crew, there is a great commotion and they tear off their jackets to reveal that they are really the girls of Portsmouth in disguise. Blanche and Mrs. Dimple are shocked by this revelation. The real sailors board the ship and grow threatening. However Mrs. Dimple calms them down, makes Belaye an admiral, Jasper a captain, and proves that with the addition of a Union Jack and a trident that it is she who rules the waves.

MUSIC

A MUSIC critic approaching a new ballet which has been "fitted" to existing music is, in the nature of things, always suspicious. And when I happen to be the music critic, and the music happens to be that of the Gilbert and Sullivan operas to which I have a perhaps illogical and prejudiced devotion, suspicion can well harden into a bristling defensive. So let me say that Charles Mackerras' arrangement and use of the music completely disarmed me from the start.

As I wrote before, the germs of Gilbert's *libretti* and situations are to be found in the *Bab Ballads*, and as a story, *Pineapple Poll* has typical situations and characters. Mackerras has, with a touch of genius, gone to the opera situations to match those occurring in the ballet, and has so chosen his music that hardly a tune is inappropriate. Consider, for example, the woebegone, infatuated girls mooning across the stage, after the retreat of their sailors, to the melody of "Twenty Love-sick Maidens We", from *Patience*. Consider, for its dramatic use rather than its actual situation, the music of the duet and Chattering Chorus from *The Pirates of Penzance* in the first-scene *pas-de-trois*. These are only two of the brilliant and understanding uses of this music, indissolubly tied in our minds with its situations, and used here with tact, taste and judgment.

As a ballet, *Pineapple Poll* is a joyful romp, thoroughly English in style and temperament, and of its type the best thing I've seen in years. And as a fanatic Savoyard I can only feel quite sure that if the original Richard D'Oyly Carte had been running a ballet company instead of a comic opera company in association with the two collaborators, this is what might well have happened sixty years ago instead of now. I only hope that all future uses of Sullivan music may be as apt and as delightful.

Evan Senior.

A bumboat woman was I, and I faithfully served the ships,
With apples and cakes, and fowls, and beer, and halfpenny dips,
And beef for the generous mess, where the officers dine at nights,
And fine fresh peppermint drops for the rollicking midshipmites.

Elaine Fifield as Pineapple Poll, the Bumboat Woman, who falls in love with the dashing Captain Belaye. She is loved by Jasper, the Pot Boy of the Steam Packet Inn. (*Photo: Denis de Marney*)

CHOREOGRAPHY

IT is very difficult to speak of the choreography as a separate element of a ballet which is as well articulated as *Pineapple Poll*. Half of Cranko's success is to be found in his clever choice of collaborators, and the resulting unity which the ballet possesses. However, my concern is solely with the choreography, a part in this case a little less than the whole.

The story of the ballet is freely adapted from a W. S. Gilbert Bab Ballad. It concerns the love of Pineapple Poll, a Bumboat Woman, for the dashing Captain Belaye of H.M.S. *Hot Cross Bun*. The Captain does not return her love, his heart being fixed on his fiancée Blanche, and a quadrilateral situation, somewhat reminiscent of that in *Mam'zelle Angot*, is completed by the devotion of Jasper, a poor little Pot Boy, towards the heedless Poll. Complications are introduced by Blanche's chaperone and aunt, Mrs. Dimple, and the passionate regard for the Captain felt by the "Wives, Sweethearts, etc." (whatever etceteras are) of the Captain's gallant crew. The central incident of the ballet is the stowing-away of Poll aboard Belaye's ship, whose crew is now, unbeknown to the Captain, made up of his female conquests, all suitably adorned with beards. However the intrigue is discovered, the errant ladies are re-united with their rightful owners, Jasper wins his Poll, Belaye keeps his Blanche, Mrs. Dimple in a fit of patriotic fervour finds her true vocation, and at the close of the ballet everyone, on both sides of the curtain, is happy.

Pineapple Poll is funny, bright and, best of all, exhilarating. One can, of course, pick holes in it. It is too long, parts of it are a little repetitious and a few sections seem flat in comparison with the rest, but the overall impression is one of gay invention. Although the predominating influence on the choreography is probably Massine, the ballet is something more than an imitation of the work of that master. Cranko has not only succeeded in giving the ballet a Gilbertian air of preposterousness and robust whimsy, but also in making this an essentially English romp. His own choreographic style is always apparent, notice for example the brilliant *pas de trois* for Belaye, Blanche and Mrs. Dimple, and his sense of the chic, which can be seen in the ballet's closing tableau, gives the work a lightness more akin to Ashton than to Massine. Cranko's use of his *corps de ballet* as individuals rather than as a characterless group is noticeably skilful. The ability to compose vigorous dances for men, which he shows in this ballet, is a most encouraging portent for the future, as it is in this that most English choreographers, for a variety of reasons, have in the past been found wanting.

Of all the kind commanders who anchored in Portsmouth Bay,
By far the sweetest of all was kind LIEUTENANT BELAYE.
LIEUTENANT BELAYE commanded the gunboat *Hot Cross Bun*,
She was seven and thirty feet in length, and she carried a gun.

David Blair as Captain Belaye of H.M.S. Hot Cross Bun. He has the quality of Frank Sinatra in that he makes all the girls swoon. But in spite of the efforts of all the girls, he remains faithful to his fiancee, Blanche.

Below. *David Poole as Jasper, the Pot Boy of the Steam Packet Inn. He is in love with Pineapple Poll and buys her wares with his last pennies in order to give them back to her. She spurns him and it is not until he is made Captain of H.M.S. Hot Cross Bun in place of Belaye, who has been made an Admiral, that Poll changes her tune. In the end everybody is satisfied* (*Photos: Denis de Marney*)

I fancy that the ballet could not survive indifferent performances—comedy ballets like this rarely can—but the performance it gets from the Theatre Ballet is superlative. Elaine Fifield, dancing with delightful piquancy, made a charming Poll. David Blair as Belaye has a part which is perhaps best described as a mixture of the Hussar, Bay Vavaseur (in *Les Sirenes*) and David Blair. His dancing had the finish of the virtuoso and his characterisation was a joy to watch. The part fits him like a glove, and he wore the glove as to the manner born. David Poole gave another demonstration of his astonishing versatility, as Jasper. Always a sensitive mime, his dancing has improved greatly this season and Cranko has exploited his talents to the full. Sheilah O'Reilly was a poppet as Mrs. Dimple and Stella Claire was appropriately vacuous as Blanche. The *corps de ballet* were excellent and it would be invidious to mention any of them individually, so let me be invidious and mention Donald McAlpine and Maurice Metliss for leaping like mad and dancing for all they were worth.

Clive Barnes.

DECOR

IT has not often happened in English ballet that the contribution of the composer, choreographer and designer have been of such excellence that all three can be said to have contributed equally to the success. Osbert Lancaster is famous as a cartoonist but this is his first work for the theatre and judging by his professional approach it will not be his last.

It is hard to imagine a more suitable designer for a Gilbert and Sullivan inspired work; Lancaster has a lightness of touch and sense of humour that has its parallel in Gilbert's lyrics (I understand that it was John Piper who suggested to Cranko that Lancaster would be the right person). As was to be expected from the author of *Pillar to Post* and all those other illuminating books, the accent was on architecture.

His first setting of Portsmouth in the morning is a glorious conglomeration of buildings—municipal, residential and functional—reduced to the simplest terms yet retaining all the details that distinguish them. His use of chocolate brown, grey, black, and white, with occasional touches of pink, give the air of a salt-spray washed spring morning. These colours are also used, with variations, in the costumes for sweethearts and wives. Pineapple Poll herself is in a rather subtle shade of green with a reddish wig and although a charming costume in itself, I rather feel that it does not stand out enough from the rest.

The drop cloth used between the two main scenes is the greatest surprise as it might have been designed by Derain. The buildings on the quay—the customs house, church, etc.—are seen against a peachy evening sky. On the prompt side of the stage is the prow of H.M.S. *Hot Cross Bun* with a very saucy figurehead, the one feature that makes it all completely Lancaster and not Derain.

The final scene on board H.M.S. *Hot Cross Bun* is a burlesque of shipboard life as seen through the eyes of the Savoy Operas. It is witty but the backcloth is the least successful of the three scenes and it does not appear to have been very well painted. This does not mean that it is not good; where all is so excellent this is still far better than the usual canvasses that hide the back wall of our stages.

I have said previously that this ballet is the ideal combination between the three arts that go to make it. So perfectly did this triple alliance work that it was possible for each of them to make helpful suggestions to the other. It was Lancaster who suggested to Cranko that Mrs. Dimple should turn into Britannia in the finale—a Lancastrian touch that made the perfect climax on which to ring down the curtain.

The happy atmosphere in which the whole ballet was conceived was reflected in the reaction of the audience and this has been noticeable after every performance.

Peter Williams.

Yet, though they were all well-bred, you could hardly call them slick:
Whenever a sea was on, they were all extremely sick;
And whenever the weather was calm, and the wind was light and fair,
They spent more time than a sailor should on his back back hair.

Pineapple Poll disguised as a sailor kneels on the deck surrounded by the other Portsmouth ladies, also disguised as sailors, on the look out for Belaye who has gone ashore to bring his fiancée, Blanche, on board.

Below. *The finale with Pineapple Poll and Jasper (now a Captain), Admiral Belaye and Blanche (Stella Claire) surrounding Mrs. Dimple (Blanche's Aunt, played by Sheilah O'Reilly) who turns out to be the lady who really rules the waves (All photos: Denis de Marney)*

The verses used on this and the preceding two pages have been taken from "The Bumboat Woman's Story" in W. S. Gilbert's The "Bab" Ballads.

Curtain Up!

Madame Massigli, Mr. Arnold Haskell, Mr. Cyril Beaumont, and the French Ambassador chatting after the two English critics had been presented with the insignia of the Légion d'honneur. They are seen in the Crush Bar at Covent Garden (Photo: Barratt)

THE French seem to respect ballet critics more than we do in this country where as a race they are frequently considered to be one of the lower forms of humanity. This attitude was hinted at by David Webster (General Administrator of Covent Garden) in his introductory speech to the charming ceremony in the Crush Bar at the Opera House on March 12.

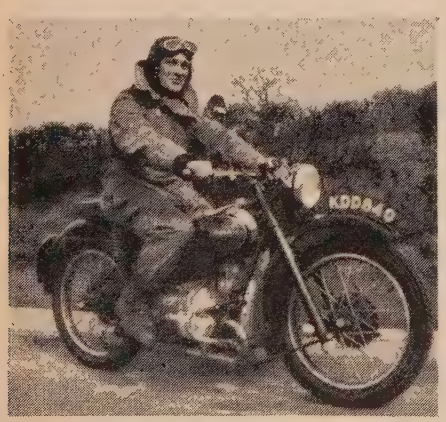
The occasion was a party given in honour of the company's return from the American tour as well to bestow the insignia of the Légion d'honneur on Mr. Cyril Beaumont and Mr. Arnold Haskell. Mademoiselle Laurent and Monsieur Michaut came from Paris to present these beautiful jewelled replicas to which members of the Paris Opera had subscribed as well as the Society of Writers and Critics of the Dance.

Mr. Webster went on to say that he felt that the critics enjoyed a bad performance more than a good one as it gave them more to write about. Later I asked Mr. Beaumont whether he agreed with this statement and he said that he particularly disliked having to write harshly about dancers as apart from anything else, many of them were personal friends. I was very glad to find that Mr. Beaumont agreed with me about this as I personally feel that the happiest job of the critic is to be able to praise a fine performance.

The party was graced by the French Ambassador and Madame Massigli and many ballet celebrities including Lady Keynes (Lydia Loupoukova) and Mrs. Bruce (Tamara Karsavina) who looks beautiful always and adds dignity to any occasion. Members of the Swedish Ballet were also present.

ON the same evening, which was also the first night of the revival of *Cinderella*, Michael Boulton (Sadler's Wells dancer now in the army) left for Germany. It was typical of him that he should spend his last few hours in this country at the ballet. He told me that DANCE AND DANCERS had saved him from getting in to what might have been quite serious trouble. He had been hauled up before his Adjutant for some offence and when he was marched into the office he found the Adjutant deeply engrossed in a copy of the magazine, so deeply engrossed was he that it was some time before he became aware of Boulton's presence. When he finally registered, he appeared to have completely forgotten the offence and Boulton was dismissed. The Adjutant then returned to the pages of DANCE AND DANCERS.

We are always glad to be of service to our readers and we would suggest that if any members of the armed forces find themselves in a similar predicament they should make sure that a copy is delivered to a superior officer beforehand.



Our picture shows, not a fugitive from "Speedway Gazette", but dancer Donald Britten in the role which he has been performing for the past two years, Leading Aircraftsman, R.A.F. He returns to the Sadler's Wells Theatre Ballet in June and will accompany them on the tour of America, starting in September. Whether he intends to tour the States in this fashion, we do not know

WHEN songs are sung in a language that we do not understand they assume a glamour that is not always entirely justified. The other night I was having dinner with Teresa and Luisillo and in the course of conversation I suggested to them that it might be a good idea to have the translation of the titles of Rosario Caro's songs in the programme. I felt that this might give the audience some clue as to what the songs were about. Luisillo, between gulps from a pint-sized mug of orange and mineral water, agreed that it was a good idea but hastened to add that that one of the most soulful of these numbers, *Vente pa la Mina*, when translated meant "Come with me to the mine"! I hastily dropped the conversation before any more illusions were shattered by titles such as "You and the electric drill are my one delight".

HAD you been at the Opera House, Manchester, on a freezing snowy morning in the beginning of March you might have wondered whether you had lost your reason. On the stage were the entire Festival Ballet company prancing about in the briefest and smartest swimwear. Had you looked closer you would have realised that they too were beginning to wonder if they had lost their reason for beneath the apparent gay abandon of this deceptively festive scene you would have noticed that they were covered with goose flesh in every known shade of blue and mauve.

The reason of this untimely prelude to summer, being the fact that the firm of Jantzen had presented the whole company, from Markova downwards, with samples of their wares to be worn on the beach at Monte Carlo during the month that Festival Ballet are playing at the Casino theatre.

From a ballet point of view this theatre is one of the most historic in western Europe. It was here that Diaghilev had his preliminary season each year, and it was here that all those works that have gone to make ballet history were planned. Here too the De Basil, the Blum, and later the De Cuevas companies followed the example of Diaghilev. The climate and atmosphere in this most beautiful of all resorts is conducive to creation. Let us hope that the first English company to take advantage of this balmy Palmyra will benefit by a month in the sun and return to the drab outside world with as exciting a new repertoire as did their fabulous predecessors.

ON reading through a recent record review, I found this astounding piece of information about Weber's composition of *Invitation to the Dance*.

It tells how when Weber had completed the piece he played it to his wife and explained to her the little story he had in mind as he went along.

"It was much later made into a ballet under the title of *Le Spectre de la Rose* and the story was slightly altered to fit Fokine's wonderful choreography for the great dancer Nijinsky who achieved immortal fame by his amazing leaps. As the lover who approached a lady, asked her for a dance and was

Dance and Dancers says Happy Birthday to:—

Ronnie Curran	British Dance Theatre	May 4
Roland Lorrain	De Cuevas Grand Ballet	May 17
Veronica Vail	Sadler's Wells Theatre Ballet	May 22
Deryk Mendel	Ballets des Champs-Elysées	May 23
Tatiana Riabouchinska	Festival Ballet	May 23
Christian Foye	Nice Opera Ballet	May 24
Ann Horn	Rambert Ballet	May 24
Cecil Bates	Rambert Ballet	May 25
Nina Vyroubova	Paris Opera	June 4
Ninette de Valois, D.B.E.	Sadler's Wells Ballet	June 6
George Zoritch	De Cuevas Grand Ballet	June 6
Norman Dixon	Rambert Ballet	June 9
David Gill	Sadler's Wells Theatre Ballet	June 9
Nancy Fielden Clement	De Cuevas Grand Ballet	June 10

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

modestly accepted, he gave a performance that for sheer elevation has never since been equalled."

I should think that the revolutions of the body of Gautier, in his grave, have never been equalled either. It was his poem that was made into the "Spectre" that we all know. The curious thing about this recording is that it has been conducted by Nijinsky's son in law, Igor Markevitch. This piece of information has been omitted from the blurb.

ON March 30, Sol Hurok gave a party at the Savoy Hotel in order to launch the forthcoming American tour of the Sadler's Wells Theatre Ballet. We were also invited to "meet the company", so it all ended up by being a jolly party instead of the usual strained press reception. Having heard rather disturbing rumours that the young company were going to cross the vast continent by caravan, paddle steamer and motor tractor, I asked Mr. Hurok if this was so. I was very relieved when he told me that the company would travel under exactly the same conditions as the first company which was in a special train known as the Ballet Special.

The famous impressario had been paying several flying visits to this country in order to see the entire repertoire of the Theatre Ballet. When he first saw *Pineapple Poll* he was very puzzled as to who the lady holding a trident with a Union Jack draped around her could possibly be; he could not see why she invoked such peels of laughter. Michael Frosdick who was sitting next to him brought enlightenment by showing him the wrong side of a penny.

AN extract from Australian Arts Newsletter issued from Australia House, London, informs us that in a recent performance of the full *Swan Lake* at the Melbourne Festival, "Lynne Golding, diminutive young Australian, danced the dual roles of Odette and Odile, and it is believed she is the fourth dancer in the world to perform both parts in the one presentation."

It is suggested that claimants wishing to establish that their's was amongst the three previous performances should form a queue from here to Melbourne.

George Zoritch, principal dancer with the De Cuevas Company, whose recipe for Beef á la Stroganoff is given below

FAMOUS DANCER'S RECIPE : 6

George Zoritch, whose relapse into films (about eight years ago) after critics acclaimed him "a god of the dance", (he had personal beauty and breathtaking line) was a blow to lovers of the dance, has returned to ballet, this year, in the reorganised de Cuevas company.

Still young, bursting with health (all that California sunshine!) and sporting a golden-bronze sun-tan, his boyish good looks have been replaced by a set handsomeness. The long scar on the left side of his cheek is more pronounced, the lines across his brow more noticeable; all add up to a more interesting face.

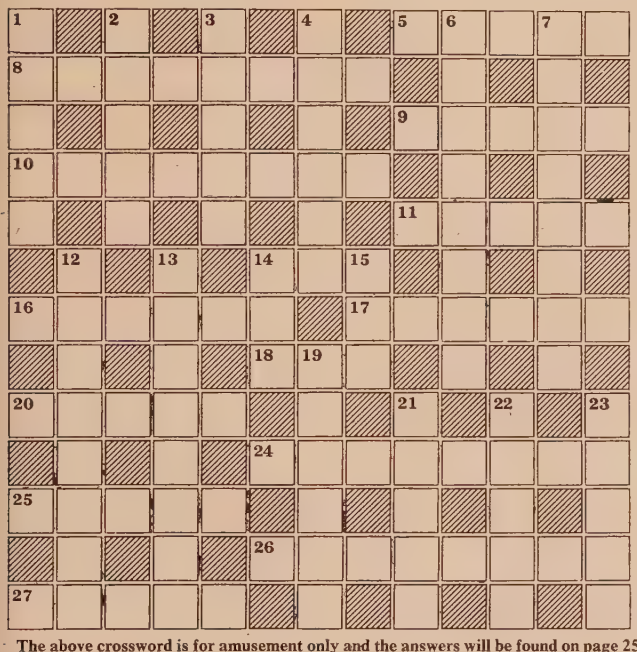
He laughs roguishly when asked about his eating regime, "Eat all you want to and whenever you like!" His face became concentric circles of smiles, like a pebble dropped into a lily pond. "No, seriously," he continued, his face assuming an almost mock seriousness, "the best thing for a dancer is to eat about four o'clock in the afternoon, on the day of performance—rest for about a half-hour—have some very strong tea and a bar of chocolate before going to the theatre. It relaxes you and gives you enough energy for working."

He claims that his reputation as a cook far exceeds his reputation as a dancer, or actor. The detail with which he prepares *Beef á la Stroganoff* was enough to convince me.

Beef à la Stroganoff
(for 4)

Ingredients: *1½ lbs. of beef (steak), 3 large onions, 5 ozs. chopped mushrooms, 4 oz. sour cream, 2 or 3 bouillion cubes, 3 or 4 cups of water, flour, butter, salt, pepper, nutmeg, thyme, laurel leaves, capers.*

Method: *Remove gristle from beef and slice into strips 1½ in. long by 1½ in. thick. Cut against the grain. Fry on hot skillet in butter. Cut onions into cubes and fry in butter until golden brown. Put bouillion and water into caserole and cook until it begins to simmer. Then add onions, meat, spices and allow to simmer for an hour. Add fried mushrooms (preferably fried in butter) and 3 capers. Allow it to cook from 1 to 1½ hours until meat is tender. While the meat is cooking prepare a white sauce (flour, milk and butter) adding it to the cooking meat until the sauce becomes thick. Remove caserole from flame, add sour cream, mix gently and serve.*



The above crossword is for amusement only and the answers will be found on page 25 of this issue.

The winners of the competition in our March issue, whose entries form the current puzzle are— (Veteran's Crossword) Mr. J. E. Knights, 6, Hetherington Road, London, W.4; (Beginner's Crossword) Misses D. Caplan and J. Hilton, 51, Union Street, Oldham.

CROSSWORD . . 4

VETERAN CLUES

ACROSS
5. In the *Firebird*, this is Golden (5).
8. Giselle mistakenly thinks Albrecht is (1, 4, 3).
9. See 14 across.
10. Not Helpmann's first ballet (4, 4).
11. Often cast in classical ballet (5).
14. and 9. Massine's hat (8).
16. and 15 down. She should not attend a wedding by Ashton (9).
17. The dolls in *Coppelia* are usually set in these (5).
18. Ballerina in 10 across? (3).
20. Salome's father (5).
24. The 32 (8).
25. William Dollars ballet is concerned with one (1, 4).
26. Need trap the wolf (5, 3).
27. De Valois and Sheilah O'Reilly both are (5).

DOWN
1. Nora Kaye's famous role (5).
2. Jasinsky is by name but not by birth (5).
3. None for solving this (5).
4. Give it scope to sound like a ballet (6).
6. See 14 down.
7. The Swans in flight should see how the —— —— (4, 4).
12. Appears in *Carmen* (8).
13. See 14 down.
14. 6. 13. A Bright one we hope, or Pity the poor dancer (3, 8, 6, 2).
15. See 16 across.
19. Her dress doesn't seem vile to the Lilac Fairy (6).
21. Paris runs off with her in Lichine's ballet (5).
22. A ballet company is one (1, 4).
23. Made verbally in Shakespeare but only by step in ballet (5).

BEGINNER'S CLUES

ACROSS
5. The end of a classical *pas de deux* (1, 4).
8. An evening piece by Ashton (8).
9. 15 down in quest of a palace (5).
10. This dancer became more famous as a stage designer (8).
11. Put this river with a Karsavina (5).
14. It is mad in France to begin the movement (3).
16. See 4 down (6).
17. Beaten steps look better if done —— (6).
18. Time in Vera Volkova's studio (3).
20. Worn by the men in *La Sylphide* (5).
24. From third to third with a gliding movement (8).
25. The beginning of all 3 down (5).
26. Interval in France (8).
27. Hangs (anagram) (5).

DOWN
1. Play a part (5).
2. Once a mixture sets the scene for the Triumph of Neptune (5) (anag.).
3. Sautes (5).
4. Combined with 16 across sells shoes in Charing Cross Road (8).
6. 12 down flits through this ballet (8).
7. La Fiancee —— (2, 6).
12. See 6 down (8).
13. Every company has one of the wardrobe and the ballet (8).
14. Le Baiser de la —— (3).
15. Is this French one a personification of truth in the Ashton Ballet? (3).
19. Despite his second name he's not so small (6).
21. A star found in past Rambert success (5).
22. Robin's is Free (5).
23. Staff's hero is often a danseuse (5).

Dancers you should know . . . . MARISE DESÈVRES

(*Photo; Liseg*)

MARISE DESEVRES will never be a great dancer. Anyone foolish enough to suggest it to her deserves the contempt of her pretty blue eyes and the scorn of her well-shaped mouth. Oddly enough she made the decision herself when she was twelve. That was eight years ago.

Over lunch, in her comfortable apartment in the Rue Sully-Prudhomme on Paris' left bank, one minute's walk from the Seine, she told me about it. You can see the fragile framework of the Eiffel Tower, on a clear day, from the south window of her sitting room.

The lunch was unusual for several reasons First because we sat uncomfortably far apart at a large table and secondly because we were joined by Claude Bleynie her painter husband. Obviously, French propriety demanded it.

Between mouthfulls of saucisse, Marise answered some of the unuttered questions that cluttered up my brain. Her classic profile, for example, was explained by a not too distant Sicilian ancestry. Although both parents are Parisian French. She sipped some white wine which made her cheeks glow and smiled—a most patrician smile.

"It may amuse you to know that my father was a clown and acrobat before the first World War," she confided hesitantly, "but he was wounded in battle and had to give it up." The last three words of the sentence spent themselves in a sigh of relief.

"Alas!" she shrugged her shoulders apologetically, "he is the only member of my family apart from myself to have anything to do with the theatre."

She related how after four years of study with Mme. Letitia Couat, who was once Chauviré's teacher, she quit the Opera bored by its banal system of training dancers. At the adolescent age of twelve she decided that a dancer's background should consist of more than an unswerving devotion to *barre* work and cast her lot with Maurice Escande and Mme. Dussane of La Comédie Française.

When she got up to serve the next course there was a sound of the front door closing, heavy footfalls and quick breathing. Then the dining room door was thrust open by a huge, panting sheep dog followed by Marise' brother Jean, flushed and grinning. Marise a bit flustered by this unexpected intrusion, introduced us and fled to the kitchen. When she returned, Jean and the sheep dog had gone and we settled down to one of the loveliest cuts of roast beef I have ever tasted. What a nice compliment for an Englishman!

While Claude passed the *pommes frittes* and filled our glasses with red wine, Marise spoke of Etienne Decroux, well known French mime (DANCE AND DANCERS, July, 1950) who cast a spell over her for two years from 1946 to 1948.

"Il était formidable!" she exclaimed, while an expression of controlled awe spread over her lovely Grecian features. Decroux, according to Marise, has the knack of combining dance, mime and drama into something of a theatrical experience. What's more, he has the power of conveying this talent to his pupils.

My mind wandered back to an evening two days previous when Marise danced to illustrate a lecture of Parisian dance critic Dinah Maggie. She illustrated for us the right and wrong way of dancing classical variations. All eyes were riveted to her dead-pan comedy mingled with a poise that for me always spells "first rank artiste!" Decroux and La Comédie Francaise had left their mark. Marise fixed her eyes on her plate, lowered her voice to almost a whisper and said, "Unfortunately Decroux and I had an argument and I left him. He wanted me to devote myself entirely to mime," her voice assumed a decisive tone, "but for me it wasn't enough. I wanted to dance more." So in 1948 she resumed ballet classes at Mme. Nora's in Studio Wacker. A year later she was dancing with Petit's Ballets de Paris.

"How long have you two been married?" I was prompted to ask.

"It will be a year in April," Marise boasted.

"But doesn't married life interfere with your career?" I ventured boldly.

"Oh, not at all," Marise replied confidently, "Claude has always been very helpful and encouraging. He also designs many of my costumes." Here she pointed to a photograph of a strikingly dramatic costume that her husband had designed (photo on this page).

It was nearing 5 o'clock and, I thought, time to go. As I stood up Marise put out a restraining hand and cried, "Before you go you must see my little studio!" The "little studio" was a neat room, the size of a small bedroom, complete with a specially constructed wooden floor, *barre* and mirror about one-third the length of the wall. It was useful she explained for working at home when the weather forbade her going to class, for perfecting her, already strong, technique and experimenting with chor ography. I gasped at the luxury of it all.

With an expression of gratitude for the exquisite meal, delivered in the most professional French I could muster, I backed out of the "dream apartment".

"What an incentive to be a dancer!" I whistled to myself as I passed through the imposing door into the street.

D. R.

Backward Glances. I.

THE photograph on the right is of the great Imperial Russian ballerina, Mathilde Kschesinska, at the age of 17. She is coming to London in May to preside at the first Examination of the Federation of Russian Classical Ballet. She will also give classes at the School of Russian Ballet and will attend a performance to be given in her honour by the school.

Born in 1872, she graduated from the St. Petersburg Imperial Ballet School in 1890 and became ballerina assoluta at the Maryinsky in 1895. She was said to have been one of the strongest technicians of her period. The principal ballets in which she starred were: *Cinderella, La Sylphide, The Nutcracker, The Sleeping Beauty, Paquita, La Fille Mal Gardee, The Daughter of Pharaoh, Esmeralda, The Humpbacked Horse.* She last visited London fifteen years ago when she danced a Russian Dance at Covent Garden with Ballet Russe de Monte Carlo.

In our March issue we offered a prize of half a guinea for the best suggestion for a title of this new feature. Although a great number of entries were received, not one of them contained a suitable title. Submitted titles included: *Yesteryears' Memory Album; Pics from the Past; Memories; Thanks for the Memory; They also Serve; You might have given me time to change my shorts; Come on Gal, do your stuff, I'll hold you up; Historical and Hysterical; Let old moments be——*

So in the end we had to think up a title for ourselves.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

ON Monday, March 12, *Cinderella* returned to the repertoire rather like a debutante who has missed her season. The sad truth is that the work, so delightful when it was first given and so suitable for the Christmas season, does not wear well. Nor was it helped by being given just after the fabulous *Sleeping Beauty*. The latter is such a perfectly constructed work that the dull patches in the former are shown up all the more.

However any chance to see Fonteyn in a different role is an occasion and it is remarkable how much she manages to put into the very static first scene. As she sits before the fire it is possible to see, mirrored in her face, the entire action on the stage. Many artists are great while they are dancing but it takes sublime artistry to maintain that greatness in repose—Karsavina was one of the few artists of this century who have been able to achieve this.

The second act *pas de deux* was as always the peak of the ballet and makes all the tedium worthwhile.

It may sound rude to talk of the "new" Michael Somes, but since his return from the American tour he seems to have found an added quality to his nobility which makes him unquestionably the outstanding *danseur noble* in this country and he has recovered all that he lost during his sojourn in the army. He has a new authority and confidence. He makes all the unrewarding princely roles completely plausible and even interesting.

Owing to the series of misfortunes that have overcome the Wells ballerinas—Shearer had her appendix removed, Grey had sinus trouble and anaemia, Elvin sprained her ankle—Nadia Nerina took over the title role of *Cinderella* on Friday, March 16. In all the parts where she has to dance, Nerina is very good and she has a strong technique. At the moment she has not developed enough to carry the scenes that need acting—in the kitchen scene you are hardly aware of her. However this side takes time and already it is possible to see in her a future star. The greatest care should be taken in her development as she has all the effervescent gaiety of a soubrette and would make the perfect Swanilda. A fatal mistake was almost made when she was nearly thrown-on in the full-length *Lac de Cygnes* at short notice. Mercifully her good sense prevailed and she refused to do it. Such a move could easily ruin a dancer's career at the outset.

THE less said about the revival of Balanchine's *Ballet Imperial*, on March 22, the better. The only good that came out of this shameful affair was that Julia Farron descended from the throne, upon which she has had to sit for so many years, and take over the principal role at a few hours' notice. Her performance was careful and naturally lacked the sparkling brilliance so essential to this difficult role. But she gave a performance that had imperial dignity and of a quality that made us all wonder why we have been allowed to see so little of her lately. When she had had more time to work on it she may well prove to be one of the best exponents of a role in which nobody has so far created much impression. Rosemary Lindsay taking over Grey's black-tutued girl, was bright and sparkling; she brought an entirely different approach but her *port de bras* is weak. She suffers from the dubious advantage of bearing such an uncanny resemblance to the divine Baronova (whose retirement was one of the greatest losses to post-Diaghilev ballet) that she unconsciously and inevitably invites comparison. Apart from the dancing of some of the men the rest must be silence about this revival and we can only hope that no further attempts will be made to give any further performances until the company has completely rested and been given time to rehearse and remember this fine work.

ON Easter Monday, March 26, *Lac des Cygnes* went back into the repertoire. There are so many things wrong with this production and the dancing by the company generally was so slipshod that it would take many columns to point out all the mistakes but they must be excused on the grounds of having too little time for rehearsal; what with rehearsing a new major work as well as reviving old works, that have not been given for many months, everyone was exhausted.

Provided there is always a Fonteyn to dance the Odette-Odile role, it does not matter what else goes on. Today, Fonteyn is at the height of her power and for a century such as this, which has produced such remarkable dancers, she is still on the highest pinnacle. I have thought for some time that there could be no improvement of Fonteyn at her best but her recent performances have shown that she can go even further. She now lives her every role which is the highest achievement of a *ballerina assoluta*.

When she first appears in the second act, she trembles with fear, her face is plaintive. Gradually as she falls in love with Prince Siegfried her whole manner becomes calmer though still shy and not quite believing her good fortune. As the evil Odile in the third act she is entirely different, a hard glittering creature so full of wiles that she can fool the Prince by a certain softness when she confronts him but making it clear to everyone else that she means to get him at all cost. In the final act she returns to the pathetic disillusioned swan of the second act. Apart from her dancing there are certain things she does that carry her interpretation far above anyone that we see today in the role—her mime when she explains to the Prince about the magician who has enslaved her; the three-cornered conversation between herself, the magician and the Prince, at the ball; her grief at the Prince's unwitting unfaithfulness in the last act. But her whole performance should be seen and then it will be possible to say to your grandchildren, "I saw Fonteyn," and you will be treated with the same awe as are those who saw Nijinsky or Zucchi.

Violetta Elvin, still suffering from an ankle strain, danced the role on March 29. Her interpretation was typically Russian—she has inward fire and brilliance where Fonteyn has poetry. Her arms are so expressive that they make up for her lack of acting ability. She dances to the very tips of her fingers. These particular qualities make her "white" act better than her "black". In the latter, her variation lacked the *equilibre* that we have come to expect. She wisely, owing to her ankle, omitted the 32 *fouettes*, though the *echappes* which are also part of the coda were equally effective.

P. W.

SADLER'S WELLS THEATRE BALLET

JOHN PIPER'S setting for *Harlequin in April*, which has its first performance on May 8, was inspired by the wrecked proscenium of the Hanley theatre, burnt while the company was there in 1949. This work by John Cranko although based on Italian Comedy characters has a modern theme. Blair will dance Harlequin with Miller as Columbine. Holden plays Pierrot.

62 towns will be visited by the company during their six month's tour of Canada and the U.S.A. They open at Quebec on October 5. Augmented to the strength of 50, the "junior" company will take about 16 ballets. Full details will be given next month when all the plans are complete.

Lina Fernandez, Luisillo, Gina Combi, Agustin Montesan, Teresa, and Jose Mota, in Alborada. *To Ravel music, this is one of the best of the recent creations in the Teresa and Luisillo Spanish Company, now touring the provinces.* (*Photo: Duncan Melvin*)

TELEPHONE: TEMPLE BAR 2862
TELEGRAMS: PORSELLI, WEST CENT.
CABLES: PORSELLI, LONDON.

GRAND PRIX AND GOLD MEDAL
EXHIBITION PARIS, 1924
EXHIBITION PARIS, 1925

MILAN LONDON PARIS

PORSELLI

FAMOUS MILANESE TOE-DANCING SHOES
Supplied to La Scala Milan School and all over the world
KNOWN ALL OVER THE WORLD FOR THE ENTIRELY DIFFERENT METHOD IN WHICH THEY ARE MADE

MILANESE BLOCK TOE BALLET SHOES	s.	d.
Satin, Pink, White and Black ..	16	11
Satin, Leather Toe Cap, Pink, White and Black	18	11
Satin, famous Nicolini, Pink, White and Black	18	11
Canvas, Pink, White and Black ..	12	6
Canvas, Leather Toe Cap, Pink, White and Black	14	6
Leather all colours To Order ..	16	11
UNBLOCKED BALLET SHOES		
Satin, Pink, White and Black ..	14	6
Canvas, Pink, White and Black ..	9	11
Leather, Black, Red, Green, Pink, Beige, White and Blue ..	14	11
Gents Leather, Black and White from	16	11

All sixes over 16 are due for P. Tax. Packing and postage: 1 pair 6d., up to 4 pairs 10d., over 12 pairs postage free. All orders sent by return of post.

Famous Dancers realise that Ballet Shoes have a great deal to do with their Success, that is why they insist on buying the Famous PORSELLI BALLET SHOES

C. PORSELLI

9 West Street, Cambridge Circus, London, W.C.2

THE

EUPHAN MACLAREN THEATRE SCHOOL

DANCING COURSE consists of classes in Ballet and all modern dancing required for the professional stage. Singing and voice production if required.

COURSE OF DRAMATIC ART
All subjects taught by experienced artists.
Children's classes in all subjects.

New prospectus now available

THE GARDEN STUDIO
10 Scarsdale Villas — Kensington
London, W.8.

Telephone: Western 6605

SCHOOL OF RUSSIAN BALLET

Patricia
SPALDING

FROM MARKOVA-DOLIN CO.
COVENT GARDEN etc.

PUPIL OF NICHOLAS LEGAT

DAILY CLASS 11 a.m.

Also CHILDREN'S and AMATEUR CLASSES

24 BAKER St., LONDON, W.1
Telephone WEL 6964

BALLET SHOES as supplied to leading ballet companies

DELIVERED TO YOUR DOOR by our famous C.O.D. SERVICE with a *Money-Back guarantee if not satisfied.*

All made Soft or Blocked

Pink, White & Black

Silky Fabric 10/11
Kid Capped 11/11
Satins ... 14/11
Leathers ... 14/11

1-Bar Character Shoes from 25/6 Tie-Taps (with toe-taps) from 27/6 Oxford Taps (with toe-taps) from 32/6.

When ordering allow 6d. extra post for cash orders C. O. D. costs 1/-. State Adult or Child. English Outdoor size.

COVER GIRL SHOES (DD)
123, High St., Walthamstow, London, E.17.

SPANISH DANCING

Mary Boldero (pupil of Elsa Brunelleschi) has a class for business people on Wednesdays at 6.30 p.m. at the Dinley Studios, 1 Devonshire Terrace W.1. Private lessons by arrangement.

For particulars write to Devonshire Lodge, 15 Marylebone Road, N.W.1.

THE
ELIZABETH WEAVER
SCHOOL OF DANCING.
Principal Elizabeth Weaver, M.I.S.T.D. (C.B. 'S.B.) A.I.S.T.D. (B.B. G.D.B.)

Cecchetti Ballet classes and private lessons at The Maples, Upwey, Weymouth, and at The Nora Atkins School of Dancing, Belfast House, Gervis Place, Bournemouth.

LEGAT STUDIO
(London Branch of the Legat School)
Inns of Court Mission, 44-46 Drury Lane, W.C.2
(Two minutes from Covent Garden Underground Station)

Under the Personal Direction of Nadine Nicolaeva-Legat Daily Classes 10 a.m.—11 a.m. by Cleo Nordi. General Classes, Monday and Friday, 11 a.m.—6 p.m., by Nadine Nicolaeva-Legat. Double work and character classes on Tuesdays by Valentin Prorwitsch. Special Classes for male dancers on Monday and Friday, 3—5 p.m. by Nadine Nicolaeva-Legat **Scholarships: Male Dancers** Scholarships available to promising students to include board, lodging and full professional training at Legat School. *Details from Secretary, Legat School, Tunbridge Wells.*

"BALLET EDUCATION"
By NADINE NICOLAEVA-LEGAT
Geoff. Bles, Publishers. 18/- Obtainable from all Booksellers.

A Unique Book, giving a comprehensive Study of the whole Art of Ballet (Anatomy of Beauty).

Nadine Nicolaeva-Legat is the Principal of the Legat School, Prima Ballerina of the Imperial and State Theatre, Moscow and Petersburg (Bolshoi and Marinsky); Professor of the Classes of Perfection Moscow State Theatre and Principal Dancer in Serge Diaghileff's "Ballet Russe". She is the widow and a pupil of Nicolas Legat and is the foremost exponent of the Russian Classical School and Style in this country.

THE CONNOISSEUR RECORD COMPANY

The following Ballet Music is now available on Long Playing Records

Giselle	*Prometheus*	*Checkmate*
Miracle in the Gorbals	*Red Shoes*	*Rake's Progress*
Ballet Egyptien	*Le Cid*	*Sebastian*
Les Patineurs	*Gaite Parisienne*	*Cinderella*
Graduation Ball	*Jeu des Cartes*	*Aurora's Wedding*
Nutcracker	*Sleeping Beauty*	*Swan Lake*

Send for particulars of the above and stamp for our latest list
Overseas enquiries particularly invited
Prompt attention and personal service

Good Prices paid for your unwanted records if in good condition

9 Newport Place, Charing Cross Road, London W.C.2.
Daily (except Thursdays) 11 a.m. to 5.30 p.m. **GERrard 3443**

Before the company leave for the States, a new production of *Coppelia* will be mounted and they will take it with them. This is the first time that the Theatre Ballet will have done a full-length classic. The settings and costumes are being designed by Loudon Sainthill, the young Australian designer who designed *The Tempest* for Stratford this year, and *L'Ile des Sirenes* for the Fonteyn-Helpmann tour last year.

RAMBERT BALLET

RAVEL'S brother has now given permission for the company to use the score for Andrée Howard's *Mermaid*, so it will return to the repertoire from which it was so hastily removed last month.

During the season at the Wimbledon Theatre, Margaret Hill fell ill and was replaced in *Giselle* Act I by Ann Horn, and in *Winter Night* and *Bar aux Folies Bergere* by Mary Munro. She recovered later in the week and was able to dance in David Paltenghi's *Scherzi Della Sorte* for Ballet Workshop.

The company must be the first ballet company ever to have its own cricket team and they hope to play several matches during their forthcoming tour.

FESTIVAL BALLET

ON Monday, April 5, Festival Ballet opened its season at the Casino, Monte Carlo, with Markova and Dolin in the full *Casse Noisette*, which was so successfully presented during the season at The Stoll Theatre, London, and on the short provincial tour which followed; together with Riabouchinska and John Gilpin in *Les Sylphides*. In addition to the works which have been seen in Britain, a new work by David Lichine will be presented. This will be called *Impressions* and will be danced at its World Premiere during the third week of the season, by Markova and Dolin, John Gilpin and Paula Hinton. Riabouchinska and Krassovska will also dance in this work during the season.

The company will return to London to open at the Stoll Theatre on May 7, and on May 28 they will be joined by Danilova, who will be appearing for three weeks. She will be seen in *Swan Lake* and in the role of which she is the most brilliant exponent, The Street Dancer in *Le Beau Danube*; and possibly in other ballets.

BALLET WORKSHOP

IN London we probably have more ballet than any other city in the world; almost every day of almost every week it is possible to see classical ballet. Nevertheless in spite of this feverish activity, we rarely have the opportunity to see dancing outside the narrow confines of the classical tradition. Modern and ethnological dance which, to judge from advertisements and reviews in the New York dance press, play such a large part in the American dance scene, are practically unknown in England. Although there is an audience for these types of dancing, as was shown by the crowds thronging Katherine Dunham's season a year or so back, the frequent London seasons of Indian and Spanish dancing and Hanya Holm's modern dances in the show *Kiss Me Kate*, so far there has been no outlet for this activity in England. Ballet Workshop has so much responsibility thrust upon it by its aim of providing an experimental ballet theatre for London, that one is loth to add to this by requesting that it provides a stage for all forms of dance experimentation, but fortunately like a pint-sized David pitting itself against the Goliath of the commercial theatre, it seems willing to add to its charge just such a responsibility.

The first hint of this slight departure in Ballet Workshop policy was provided by the Spanish dances in the Second Programme, and in the Third Programme (Mercury Theatre on March 11) this was consolidated by the inclusion of Beth Dean in *Four Authentic Dances from the Australian Aborigines*. This was the first time these dances had been shown outside Australia.

A brief and informative introduction to the dances was provided by Victor Carrell. It appears that Aboriginal dances fall into two main divisions; the sacred or "Quabara" dance and the social dances. All Miss Dean's dances belonged to the former category. Her first dance, the *Dance of Mosick*, was very much the kind of primitive dance that one might perform instinctively if one were trying, with no ethnological background, to give an impression of a native dance. The *Spear Dance* was as simple and naive but included thrustings with a spear, while the *Hand Sign Dance* revealed none of the descriptive subtlety of the Indian *mudras*. Perhaps her most interesting dance was the *Kangaroo Totem Dance*, which included much vigorous leaping. This is normally danced only by men, and doubtless lost something when performed by a woman. Miss Dean gave a fascinating demonstration of primitive dance, and it is to be hoped that this will not be the last excursion Ballet Workshop will take into the neglected byways of the dance.

Also in the programme was a revival of Jack Carter's ballet *Stagione*, which was first produced last year at the New Chepstow Theatre by the Ambassador's Ballet. This burlesque on the ever-popular "sequence of seasons divertissement" had only two of its original cast (Judy Gold as Spring and Hermione Harvey as Summer) in the present revival. Choreographically it is probably better than Carter's more recent *L'Homme et sa Vie*, but one burlesque is bound to suffer when produced so soon after another. Perhaps it was the fear of anti-climax that tempted the choreographer to over-exaggerate the parody in this revival, sometimes to a point at which it ceased to be balletic. I certainly found the ballet less effective than when it was first produced. However I think that I am very definitely recording a minority opinion as most of the audience (a certain section of whom appeared to be immoderately amused at the slightest provocation) were obviously delighted by it. I hate to be churlish but I hope that this revival will have got "burlesque-parody" out of Carter's system for a time, and that he will now put his considerable talents to the making of a ballet worthy of them.

Stagione depends very largely on the talents and personalities of its performers. It requires a first-rate performance and fortunately it got it. All the Four Seasons guyed their parts with vivacity, and I was particularly impressed by an ex-Sadler's Wells Theatre Ballet dancer, Maureen Swanson. She is brimful with talent and has an engaging personality. Peter Darrell, as the leading cavalier, had a pleasant pomposity, but lacks the virtuosity of Eric Hyrst, who created the role, which gave that pomposity such amusing justification.

The lighting of this company is really excellent. With very little technical equipment the stage-staff show more intelligence and produce better effects than the staff at Covent Garden with some of the best equipment in the world. It is almost a general rule that the lighting of English ballet should be deplorable, and it is very encouraging to see a break made with this pernicious tradition.

Clive Barnes.

BRITISH DANCE THEATRE

USING the music by Vaughan Williams, *Variations on a theme of Thomas Tallis*, Hettie Loman is preparing a new ballet for the summer tour of the company, which is to follow the two weeks season at the Adelphi Theatre, Paignton, from May 7. The new work is to be called *The Long Night* and tells the story of a wedding anniversary celebration at which the wife waits in vain for the appearance of her husband, until he returns home drunk after the departure of the last guest.

New recruits who have joined the company are Allison Buchan, Julie Mason, and Ken Smith who until recently has been appearing in *Annie Get Your Gun*. Julie Mason trained as a dancer with Madge Atkins before going into Repertory as a dramatic actress. It is hoped that the company will be further augmented "with dancers who can act—as distinct from actors who can dance".

On May 4 Ronnie Curran, one of the company's principal dancers, will celebrate his twenty-first birthday.

FOLK DANCE

AT the Bethnal Green and East London Festival of the Arts (held during the first fortnight of February), the Group dancing section had some of the best Irish and Scottish Reel dancing seen in London for some time. The Irish 3, 4 and 8 hand Reels in particular were a joy to watch. The footwork was excellent and Miss Elizabeth Moore, the adjudicator, was hard put to fault the candidates. The winners lost only one mark. Not only were the dancers technically beyond reproach but they appeared to be getting a great deal of pleasure out of their performances. The importance of this was stressed by Miss Moore.

The Challenge Cup for the Youth National Group Dance Section was won by the Smyth School of Irish Dancing and the cup for the Adult National Group Dance by the St. John the Baptist Irish Dancing Club, Hackney.

KETTERING and Benefield school children will dance the Nottingham Swing (or Northamptonshire dance) during their Festival of Britain celebrations. The music for this *Philibilula* has been taken from the collection of Charles Leaton, who is still remembered in the district as an old-time May Day fiddler.

RAM GOPAL

WHEN Ram Gopal opens with his company at the King's Theatre, Hammersmith, on May 7 he will have three new members of his company who have recently arrived from India. They are Visa Lakshi who is a professor of Vina and also sings; Meenakshi, a Kathakali and Bharata Natya dancer; and Gopal Mair who will do a Peacock dance.

The new numbers will include a Kathak solo called Ashtapadi which is a Hindu hymn with actions. Another number is about the doll's festival in North India. And a flower dance, Pushpanjali.

EMPIRE BALLET

THE two most recent ballets by Alan Carter at the Empire, Leicester Square, were *Circus Episode* with music by Auber, and *Gamblin' Man* to the music of *Blues in the Night*. Both these works show a great improvement on the previous works and Carter has managed to fill his stage by using supers. The former enshrined the first ballet pantomime horse which was delightful. The bareback dancer was Josephine Gordon and the Clown, William Martin. Both danced well but their dances could have been developed more by the choreographer.

Gamblin' Man was rather too reminiscent of Frank Staff's *Frankie and Johnnie* and much of the same scenery was used as well as the costumes. It was all about poker, whisky and bad bad wimmin' in a gambling saloon on a Mississippi paddle steamer. As Flash, the gambler, Carter himself was quite excellent and it is to be hoped that we shall have more chance of seeing him dance, especially in character roles.

NOTED THROUGHOUT THE THEATRICAL WORLD

Suppliers of
Fabrics to Schools for Regulation & Practice Dresses & Uniforms.

Selective Range of
TARLATANS NETS SATINS
TAFFETAS ORGANDIES COTTONS
VELVETEENS & ALL STAGE FABRICS

Patterns free on request. Call, write, telephone or wire:

EMPEE SILK FABRICS LIMITED

Dept. S BIS. 7464

COMMERCE HOUSE, 45, MIDDLESEX STREET, LONDON, E.1.

SIGURD LEEDER SCHOOL OF DANCE

Director : Sigurd Leeder

FULL PROFESSIONAL TRAINING

OPEN CLASSES FOR PROFESSIONALS

SUMMER COURSE

JULY 30 — AUGUST 11

Amateur Courses for Men and Women

Classes for Children

Studios: 46A REGENT SQUARE, W.C.1.
44A LOUDOUN ROAD, N.W.8.

Enquiries: Secretary, 15 Scarsdale Villas, W.8. Western 5044

Hilde Holger

(Vienna State Academy)
STUDIO OF
Modern Ballet
REGENT'S PARK

Contemporary Dance and Technique for Professionals and Amateurs.

SUMMER School July 16th—July 28th For Teachers, Dancers, and all those interested in DANCE AS A CREATIVE ART.

Applications should be made as soon as possible to the secretary, 27 Oval Road, London, N.W. 1.

PRESERVE YOUR DANCE and DANCERS

with a self binder that makes a rea book. Holds 12 copies and is gold embossed DANCE AND DANCERS. Strong and hard wearing. Each copy is individually bound by a special strength cord and can be removed with ease at any time. The volume lies flat at all openings. **Price 7s. 6d.** at our offices (post 1/- extra, abroad 2/-) from DANCE and DANCERS, Mersey House, 132-4 Fleet St., London, E.C.4.

LILIAN HARMEL
DANCE STUDIO

Training for Dancers, Teachers, Children and Amateurs.

48 ELSWORTHY ROAD, N.W.3 — — PRI. 3500

STELLA MANN
School of Dancing

MODERN BALLET CLASSICAL BALLET.
PROFESSIONALS AMATEURS CHILDREN'S CLASSES.

8 NETHERHALL GARDENS, N.W.3. Tel. HAM 9317

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET Professional & Amateur

BALLET (R.A.D.) * MIME * BALLROOM *

* CHARACTER * GREEK * TAP

Inclusive training for Students

28 QUEX ROAD, WEST HAMPSTEAD, N.W.6.
MAIDA VALE 2324

DANCE MAGAZINE

America's finest dance periodical

Informative
Educational
Stimulating

Complete and lively coverage of news; reviews; superb photos, and articles by foremost authorities. A dance treat.

For year subscription send 29/- to Rolls House Publishing Co., Breams Bldg., London E.C.4.

Dance and Dancers . . . . ABROAD

BALLET DES CHAMPS-ELYSÉES

THE newly re-formed Ballets des Champs-Elysées will leave for a tour of Germany which begins on April 21 and lasts through to May 12. Possibly a tour of South America will follow; this will include engagements in Brazil, Argentina, Uraguay and perhaps Chile and Peru. After which the company will return to Paris towards the end of September, or October.

As leading dancers the company will have Roger Fenonjois (recently returned from South America), Youly Algaroff, Igor Fosca and Gérard Ohn, Irene Skorik (Germany only), Sonia Arova, Maria D'Alba, Lolita Parent and Hélène Trailine.

The repertoire for this tour will include *Les Forains*, *La Rencontre*, *Jeu de Cartes*, *Suite Romantique*, *Aubade* and several *pas de deux classiques*. Youly Algaroff, who is mâitre de ballet, will create a new work to the music of Benjamin Britten's *Matinée*, *Solreé Musical* with costumes and décor by Francis Savel.

New works based on Brazilian folk-lore will be created during the company's stay in Brazil and Uraguay and will be brought to Paris when the company returns here.

THE DE CUEVAS GRAND BALLET

THE newly reorganised De Cuevas company are now rehearsing in Paris. Massine is mounting a new work called *The Seasons* to Sauguet's *Symphonie Allegorique*, commissioned for the Bordeaux Festival in May, where the ballet will be prémièred.

The company now consists of Rosella Hightower, Marjorie Tallchief, Harriet Toby, George Skibine, George Zoritch and Serge Golovine, as stars. Soloists are Helga Monson, Tania Karina, Jocelyn Vollmar, Andrea Karlsen, Mischa Reznikoff, Oleg Sabline and Richard Adama. In the *corps de ballet* will be Taina Elg, Solange Golovina, Dolores Starr, Nora de Wal, Ruth Helfgott, Beatrice Mosena, Paul Maure, José Ferran, Roland Lorrain, Donald Spotswood, Vladimir Arapoff and Daniel Sellier.

Still in the repertoire are *Swan Lake*, *Les Sylphides*, *Giselle*, *Divertissement* (Taras), *La Somnambule* (Balanchine), *Bal des Jeunes Filles* (Taras), *Designs for Six* (Taras), *Tragédie à Verona* (Skibine), *Beau Danube*, *Pas de Quatre* (Dolin), *Salomé* (Hightower) and the three *pas de deux classiques*, *Don Quixote*, *Black Swan* and *Casse Noisette*.

Revivals planned are *Concerto Barocco* (Balanchine), *Persephone* (Taras), *Les Biches* (Nijinska), *Mute Wife* (Cobos), *Coppelia* (to be restaged by Hightower), *Pas de Trois Classique* (Balanchine) and possibly *Prince Goudal's Festival* with new choreography by Skibine. The latter work was in the repertoire of the Ballet International in 1944 and had choreography by Boris Romanoff.

Apart from the Bordeaux Festival in May the company will appear in Deauville in August. They will also be minus the financial support of the Marquis de Cuevas who is forbidden by New York law to supply the company with funds during 1951.

PILAR LOPEZ SPANISH BALLET

PILAR LOPEZ' Spanish Ballet opened in Paris on March 16 for a three-week season. Featured dancers are Mexicans Roberto Ximenez and Manolo Vargas, who was with Argentinita's company until her death in 1945. The two other male dancers in the company are Alejandro Vega and Alberto Lorca. Featured female soloist is Elvira Real. The rest of the company consists of Dorita Ruiz, Pilar Calvo, Rosario Escudero, guitarist Luis Maravilla and singer Pepe Valencia. Pianists for the company are Jose M. Franco and Abraham Thevenet Echaniz.

The repertoire on opening night was *Pepita Jimenez* (Hommage to Argentinita), *Puerta de Tierra* (Bolero of the 18th century), *El Vito* (five variations), *Zapateado*, *Danse XI*, *Danses Castillanes*, *La Zapatera y el Embozado* (The Shoemaker and the Disguise), *Suite Basque* (French-Spanish), *Flamencos de la Trinidad*, *Zapateado du Perchel*, *Huayno* (Inca Dance) and *Bolero*, created by Argentinita and first performed in New York in 1942.

For its initial appearance in Paris the company of Pilar Lopez has been continually dogged by bad luck. The Metro and bus strike then on, deprived them of nearly half a house on opening night. The strike has caused the management to cancel a matinee performance on Sunday, March 18, and an evening performance on Monday, March 19.

It is still uncertain whether or not the company will appear in London this season; efforts are now being made to arrange for it.

20 STARS AT PALAIS DE CHAILLOT

ON Monday night, March 19, the Association of Writers and Critics of the Dance presented "20 Etoiles de la Danse" at the Théatre National du Palais de Chaillot.

This galaxy of international stars who will probably never be seen again together, included Claire Sombert in *Bach Preludes* with choreography by Janine Charrat; Harriet Toby and Serge Golovine (Grand Ballet du Marquis de Cuevas) in *Bluebird Pas de Deux*; Marjorie Tallchief and George Skibine (de Cuevas) in *Don Quichotte Pas de Deux*; Violette Verdy in *Scherzo* to music of Jacques Ibert; Jacqueline Moreau (Paris Opera) and Vladimir Skouratoff in a *Pas de Deux* to Verdi's *Sicilian Vespers*; Lycette Darsonval and Michel Renault (first dancers of the Paris Opera) in fragments from *Sylvia* by Lifar; Rosella Hightower and George Zoritch (de Cuevas) in *Black Swan Pas de Deux*; Rosita Rivera (Spain) in *Farucca* and *Allegrias* (flamenco); Lolita Parent and Roger Fenonjois (principal dancers of the Ballets des Champs Elysées) in fragments from the second act of *Giselle*; Janine Charrat and Serge Perrault in a new work of Charrat, *Concerto* with music of Grieg and Ethery Pagava (formerly with de Cuevas); and Boris Trailine in fragments from the third act of *Coppelia*.

This evening which was no more than a display of a ballet pyrotechnic competition amongst stars, was notable for several things: (1) The revelation of a lovely, lyrical dancer named Claire Sombert; (2) The newly achieved poise and brio of Marjorie Tallchief (she has never looked so lovely); (3) The return of George Zoritch to ballet after an absence of about eight years; (4) The invention in the choreography of Janine Charrat in her piece called *Concerto*, which made all other works on the programme appear hackneyed by comparison; (5) The charm, graciousness, and improved technique of Ethery Pagava in fragments from the third act of *Coppelia*.

The audience went mad at the conclusion of practically every number. **D. R.**

BALLET IN AUSTRALIA

BEFORE the opening of the new Borovansky Ballet at the Empire Theatre, Sydney, on April 6, Edouard Borovansky prepared eleven ballets for the season, and four more were being completed. Included in the company's repertoire are *Petrouchka*, *Boutique Fantasque* and *Aurora's Wedding* all with costumes and décor by William Constable. Borovansky is also preparing a new ballet on an Australian subject to be called *The Outlaw* and based on an episode in the life of the celebrated bush ranger of early Australian days, Ned Kelly. William Constable will design this ballet also,

Alejandro Vega who is one of the four male soloists who appeared with Pilar Lopez and her Spanish Ballet at the Champs-Elysees Theatre. Paris, during March (Photo: Gabar, Madrid.)

Freed's

FAMOUS BALLET SHOES

Worn By

Margot FONTEYN
Moira SHEARER
Beryl GREY
Pamela MAY
Svetlana BERIOSOVA
Pamela FOSTER
Violetta ELVIN
Nathalie PHILIPPART
Collette MARCHAND
and many other stars

94 St. Martin's Lane
London, W.C.2
Temple Bar 1810

Under the direction of Marie Rambert

RAMBERT SCHOOL

PROFESSIONAL
CHILDREN'S
CHARACTER
JUNIOR AND
SYLLABUS CLASSES

Summer term now in progress

For particulars, apply to The Secretary :-

RAMBERT SCHOOL

Mercury Theatre, 2 Ladbroke Rd., London, W.11

Telephone : PARK 7233

"Dancia" REGD.

BALLET AND TAP DANCING SHOES

Southern Agents for :

FREED'S

World Renowned Dancing Shoes

BALLET SHOES (Blocked and Unblocked)

	per pair
Canvas, Pink, White, Black	9/11
Canvas (*Kid capped*), Pink, White, Black ..	11/11
Satin, Pink	14/6
Leather, Black and Colours	14/6

Postage 6d. per pair (cash with order or C.O.D.)

Ribbons for Ballet Shoes, Satin 2/6, Cotton 1/6, set. Rubber Sponges 2/9 post free.

Tap shoes Tie style including Toe Taps ..	27/6
Tap Shoes Oxford Style including Toe Taps ..	32/6
1 Bar Character	25/-

Postage 10d. per pair (cash with order or C.O.D.)

Practice Tunics and Knickers and R.A.D. Tunics (no knickers) from 22/6

BALLET DRESSES (Tu-Tu) from £4

Send for Lists—Please enclose stamped addressed envelope with enquiries

4 EDWARD ST., BRIGHTON 7, SUSSEX

Phone: BRIGHTON 21481

To be fully informed about all phases of dance, read the

NEW YORK DANCE NEWS

Correspondents all over the world ;
Critiques, articles, pictures, gossip.

By subscription 10/- per annum post free. Subscriptions accepted by

C. W. BEAUMONT

75 Charing Cross Road, London, W.C.2

BALLET WORKSHOP

at Mercury Theatre

FIFTH PROGRAMME — MAY 5—12—19—26

NEW WORKS by PAUL DRAPER
JACK CARTER and
LEONARD BOUCHER

BALLET WORKSHOP MERCURY THEATRE LADBROKE RD., W.11. PARk 7233

FOYLES

* FOR BOOKS *

New and secondhand Books on every subject
119-125 CHARING CROSS ROAD, LONDON, W.C.2
Gerrard 5660 (16 lines) * *Open 9-6 (inc. Sats.)*

and the music is being written by the well-known young Austrailan composer Verdon Williams. The company now includes, Paul Hammond, Peggy Sager, Paul Grinwis, Dorothy Stevenson, Martin Rubinstein and Kathleen Gorham.

THE ROYAL THEATRE COPENHAGEN

THERE will be a Festival season of ballet from May 31 to June 8, when it will be possible to see the famous classics *Napoli*, *La Sylphide*, *Coppelia*, and *Giselle*, together with the more recent works including *Etude*, *Mataphor*, *Romeo and Juliet*, *Diana*, *Fete Polonaise*, *Morning Noon and Evening*. All information can be obtained from the Danish Tourist Bureau, 73, Piccadilly, London, W.1.

NY NORSK BALLETT

AFTER visiting England last year the Ny Norsk Ballett gave a four-week season at the small Studio Teatret in Oslo. The stage here is small and severely restricted. The programme was drawn mainly from the ballets which had been performed in Britain. However, there were some additions to the repertoire.

Introduksjon is a short ballet by Gerd Kjolaas to the opening movement of Greig's piano sonata in E. major; and *Gracioso* is another short ballet to music of Beethoven with choreography by Phillipe Perrottet.

Following a long rehearsal period the company made a three weeks' tour of out-of-the-way places in Southern Norway, and after holidays they have now started their annual six weeks' tour of the main towns of Southern Norway.

SOLUTIONS TO CROSSWORD on page 17.

VETERANS :

Across—5, Apple. 8, A poor boy. 9, Corne. 10, Adam Zero. 11, Spells. 14, Tri. 16, Joseph. 17, Niches. 18, Eve. 20, Herod. 24, Fouettes. 25, A duel. 26, Peter and. 27, Irish.

Down—1, Hagar. 2, Roman. 3, Prize. 4, Horror. 6, Prospect. 7, Land lies. 12, Toreador. 13, Before us. 14, The. 15, ine. 19, Violet. 21, Helen. 22, A team. 23, Aside.

BEGINNERS :

Across—5, A coda. 8, Nocturne. 9, Pride. 10, Chappell. 11, Tamar. 14, Fou. 16, Davide. 17, Neatly. 18, Era. 20, Kilts. 24, Glissade. 25, Plies. 26, Entracte. 27, Gnash.

Down—1, Enact. 2, Ocean. 3, Jumps. 4, Anello. 6, Carnaval. 7, Du Diable. 12, Papillon. 13, Mistress. 14, Fee. 15, Una. 19, Roland. 21, Astra. 22, Fancy. 23, Peter.

FESTIVAL OF BRITAIN

Each month we shall publish details of the ballet events during the Festival of Britain. We shall be pleased to help overseas visitors in any way that we can. Please address all queries to The Editor, DANCE AND DANCERS, Mersey House, 132, Fleet Street, London, E.C.4. Write the words, "Festival query" on the top left-hand corner of the envelope.

LONDON

Sadler's Wells Ballet at The Royal Opera House, with a repertoire including two new works, *Daphnis and Chloe* (first given April 5), and *Tiresias*. The latter specially commissioned for the Festival of Britain by the Arts Council, with choreography by Frederick Ashton; music, Constant Lambert.

Sadler's Wells Theatre Ballet at Sadler's Wells Theatre. *Harlequin in April* has been specially commissioned by the Arts Council, with choreography by John Cranko; music by Richard Arnell; decor by John Piper. First performance May 8.

Festival Ballet (with Markova, Dolin, Riabouchinska, Gilpin, Krassovska, Hinton) at the Stoll Theatre from May 7 to July 7. Lichine is preparing a new ballet to the Bizet symphony in C which is now called *Impressions*. Markova, Dolin, Riabouchinska, Gilpin and Paula Hinton will star in this work. *Atlantic Crossing* may be presented later in the season. Dolin is mounting his *Pas de Quatre*. (See Ballet Dates for first three-weeks' programmes.)

In the **Open Air Amphitheatre** in the Festival Gardens at Battersea Park, Group Theatre will present a new ballet specially commissioned by Festival Gardens Ltd., which opens on May 3 and will continue for the rest of the season. Based on a book in the Orlando cat series by Kathleen Hale, it will be called *Orlando's Silver Wedding*, with the role of Orlando danced by Harold Turner. Sally Gilmour will dance Grace, wife of Orlando, and for this she will leave her role in *Carousel* for the summer months, but returns to it in the autumn. June Leighton will be dancing the role of Pansy, and others in the cast include, Joy Carter, Grace Greenaway, Arthur Bush, John Hall, Pamela Vincent, Peta Barry, Sonya Hana, Elizabeth Schooling, Simon Kaplan, Robin Winbow, Jack Carter, Peter Darrell, Donald Reed and Anthony Mattiuz.

BATH. The Bath Assembly, May 20 to June 2.

The **Rambert Ballet** appear at the Theatre Royal during the Assembly. Opening on May 21 for one week they will present a new ballet by David Paltenghi, *Fate's Revenge* or *Rebellion in the Upper Rooms*. Music by Peter Tranchell.

BOURNEMOUTH. Bournemouth and Wessex Festival, June 3 to June 17.

The Sadler's Wells Theatre Ballet will appear at the Pavilion Theatre, Bournemouth.

CANTERBURY. The Canterbury Festival, July 18 to August 10.

Cilli Wang, the Continental Dancer, will present her programme at the Marlowe Theatre for one week, opening July 23.

The **Rambert Ballet** will be at the Marlowe Theatre for one week opening July 30 and a ballet specially commissioned by the Arts Council will be in the programme. It is *Prologue to Canterbury* with choreography by David Paltenghi; music, Peter Racine Fricker; decor, Edward Burra.

DUMFRIES. The Dumfries Festival of Arts, June 24 to June 30.

The **Rambert Ballet** will give performances during the week of the Festival.

LLANGOLLEN. The International Musical Eisteddfod, July 3 to July 8.

A specifically international occasion when it is hoped to have choirs and dancers from France, U.S.A., Norway, Portugal, Switzerland, Sweden, Italy, Germany, Austria, Spain, Czechoslovakia, Yugoslavia, Hungary, Denmark, Holland, Belgium, Ukraine, Poland, Argentine, Brazil, Turkey, Israel, Ceylon, Indonesia, Canada, India. The opening programme on July 3 will be given by **Ram Gopal** and his Indian Dancers.

LIVERPOOL. The Liverpool Festival, July 22 to August 12.

The Sadler's Wells Ballet, accompanied by the Liverpool Philharmonic Orchestra will be appearing during the three weeks Festival.

KETTERING.

The Feature attraction of the local Festival arrangements will be the visit of the **Three Arts Ballet** from June 3.

During the season the Three Arts Ballet will mount several new works. Two of them have music by Stanley Bate. One of them has a provisional title, *Suite for Dancing*. This music was originally commissioned by Balanchine. The other, *Perseus*, has an entirely new score. John Reagan is working on a new ballet with Christopher Fry, the subject of which is taken from the Book of Revelations.

CHELTENHAM.

English Folk Dance and Song Exhibition in the Imperial Gardens, on July 7, at 3 p.m.

NORWICH. June 18 to June 30.

On June 21 pupils of the Royal Academy of Dancing will illustrate a Lecture on the Ballet by Arnold Haskell, to be given in the Maddermarket Theatre, at 11 a.m. and 3 p.m. (the 3 p.m. performance is already sold out).

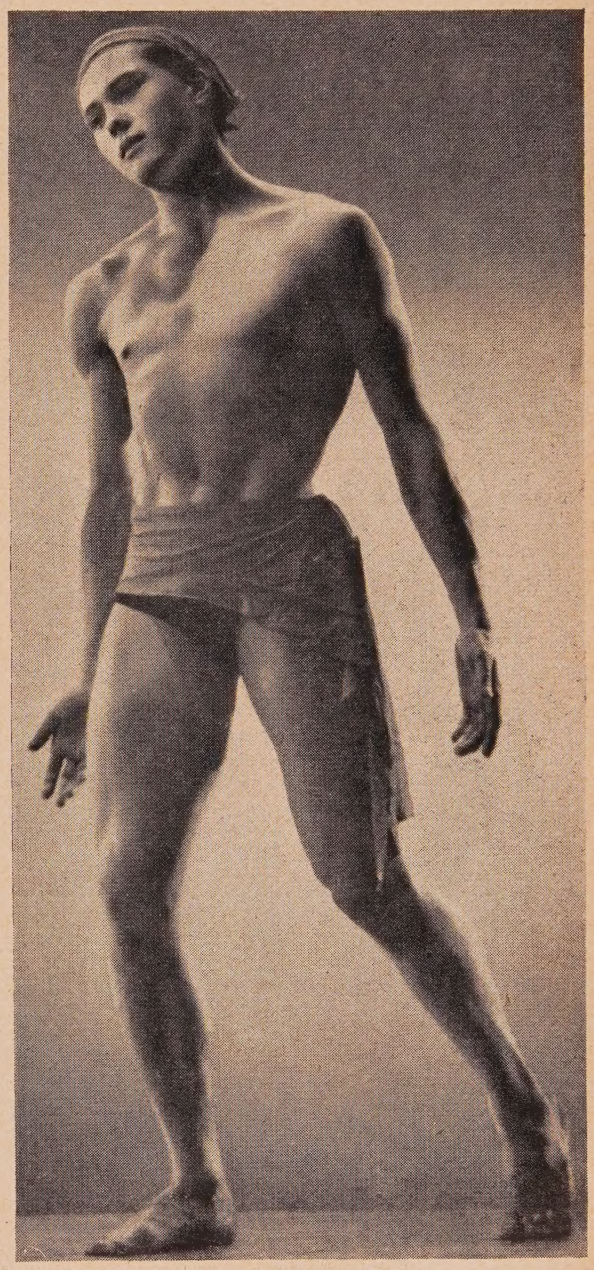
On June 23, John Hollingsworth (by permission of the Administrator, Covent Garden) will conduct the London Symphony Orchestra in Music from the Ballet.

There will be a street procession including dancers on June 20 and 26 at 7 p.m. and on the 24th at 3 p.m. This will pass through the centre of the city.

EDINBURGH. International Festival of Music and Drama, August 19 to September 8.

The Ballet high-light of the Edinburgh Festival will be the two-week visit of the **Sadler's Wells Ballet** to the Empire Theatre, Edinburgh. All the principals will appear, including Margot Fonteyn, Moira Shearer, Violetta Elvin, Beryl Gray, Pamela May, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine and Brian Shaw. The Repertoire will include *Lac de Cygnes*, *Rake's Progress*, *Ballet Imperial*, *Job*, *Les Patineurs*, *Tiresias*, *Wedding Bouquet*, *Checkmate*, *Symphonic Variations*, *Don Quixote*. They will be appearing during the weeks of August 19 and 26.

During the week beginning September 2 the **Yugoslav National Ballet** will be appearing at the Empire Theatre with two ballets, *The Legend of Ohrid* and *The Ballad of a Mediaeval Love*.



Igor Fosca, who is one of the principal dancers with the new Ballets des Champs-Elysées. The company is now touring Germany and hopes to come to England later in the year.

Ballet Dates

SADLER'S WELLS AT COVENT GARDEN

April
25 *Lac des Cygnes* (Fonteyn, Somes)
28 (M) *Les Sylphides, Symphonic Variations, Checkmate*
(E) *Les Patineurs, Daphnis and Chloe, Checkmate*
May
2 *Checkmate, Symphonic Variations, Wedding Bouquet*
3 *Les Patineurs, Daphnis and Chloe, Rake's Progress*
5 *Checkmate, Facade, Ballet Imperial*
8 *Rake's Progress, Daphnis and Chloe, Wedding Bouquet*
9 *Les Patineurs, Daphnis and Chloe, Checkmate*
11 *Rake's Progress, Symphonic Variations, Wedding Bouquet*
12 (M) *Lac des Cygnes* (Elvin, Field)
(E) *Lac des Cygnes* (Fonteyn, Somes)

SADLER'S WELLS THEATRE BALLET

April
24 *La Fete Etrange, The Prospect Before Us, Beauty and the Beast, Pastorale*
28 (M) *Assembly Ball, Pineapple Poll, Beauty and the Beast, Pastorale*

FESTIVAL OF BRITAIN SEASON

May
8 *Assembly Ball, Harlequin in April* (1st performance), *The Prospect Before Us*
12 (M) *Pastorale, Harlequin in April, Beauty and the Beast, Facade*
(E) *Pastorale* (Ballet) *with Hugh the Drover* (Opera)
15 *Khadra, Harlequin in April, Beauty and the Beast, Pineapple Poll*
19 (M) *Le Lac Des Cygnes* (Act 2), *Sea Change, Pas de Deux* (*Giselle*), *Jota Toledana, The Prospect Before Us*
22 *Dido and Aeneas* (1st performance), *Harlequin in April, Summer Interlude*
Summer Interlude (Ballet) with *Hugh the Drover* (Opera)
26 (M) *Carnaval, Beauty and the Beast, Valses Nobles et Sentimentales, Selina*
(E) *Dido and Aeneas, Pastorale, The Prospect Before Us*
29 *La Fete Etrange, The Haunted Ballroom, Pas de Deux* (*Giselle*), *Tritsch-Tratsch, Facade*
June
2 (M) *Les Sylphides, Valses Nobles et Sentimentales, Capriol Suite, Pineapple Poll*
5 *Pastorale, Sea Change, Beauty and the Beast, The Prospect Before Us*
7 *Dido and Aeneas, La Fete Etrange, Facade*
9 (M) *Khadra, Harlequin in April, Pas de Trois* (*Swan Lake*), *Jota Toledana, The Prospect Before Us*

FESTIVAL BALLET AT THE STOLL THEATRE, LONDON

May
7 *Les Sylphides* (Markova, Hinton, Rossana, Gilpin)
Petrouchka (Riabouchinska, Dolin, Trounoff)
Impressions (Markova, Dolin, Gilpin)
Swan Lake (Krassovska, Dolin)
Spectre de la Rose (Riabouchinska, Gilpin)
Petrouchka (Riabouchinska, Dolin, Trunoff)
9 (M) *Swan Lake* (Krassovska, Gilpin)
Spectre de la Rose (Landa, Gilpin)
Petrouchka (Riabouchinska, Beckett, Trunoff)
(E) *Les Sylphides* (Markova, Hinton, Rossana, Gilpin)
Beau Danube (Krassovska, Gilpin)
Impressions (Markova, Dolin, Gilpin)
10 *Les Sylphides* (Markova, Hinton, Rossana, Dolin)
Beau Danube (Krassovska, Gilpin)
Impressions (Markova, Dolin, Gilpin)
11 *Swan Lake* (Krassovska, Gilpin)
Spectre de la Rose (Landa, Gilpin)
Petrouchka (Riabouchinska, Dolin, Trunoff)
12 (M) *Swan Lake* (Krassovska, Dolin)
Spectre de la Rose (Landa, Gilpin)
Petrouchka (Riabouchinska, Dolin, Trunoff)
(E) *Les Sylphides* (Markova, Hinton, Rossana, Gilpin)
Beau Danube (Krassovska, Gilpin)
Impressions (Markova, Dolin, Gilpin)
14 *Harlequinade* (Riabouchinska, Gilpin)
The Nutcracker (Markova, Dolin)
15 *Harlequinade* (Riabouchinska, Gilpin)
The Nutcracker (Krassovska, Dolin, Gilpin)
16 (M) *Petrouchka* (Landa, Beckett, Trunoff)
Harlequinade (Riabouchinska, Gilpin)
Bolero (Dolin)
Beau Danube (Krassovska, Gilpin)
(E) *Les Sylphides* (Markova, Hinton, Rossana, Gilpin)
Petrouchka (Krassovska, Dolin, Trunoff)
Impressions (Markova, Dolin, Gilpin)
17 *Les Sylphides* (Markova, Hinton, Rossana, Gilpin)
Petrouchka (Krassovska, Dolin, Trunoff)
Impressions (Markova, Dolin, Gilpin)
18 *Petrouchka* (Landa, Dolin, Trunoff)
Harlequinade (Riabouchinska, Gilpin)
Bolero (Dolin)
Beau Danube (Krassovska, Gilpin)
19 (M) *Harlequinade* (Riabouchinska, Gilpin)
The Nutcracker (Markova, Dolin)
(E) *Harlequinade* (Krassovska, Gilpin)
The Nutcracker (Riabouchinska, Dolin, Gilpin)
21 *Capriccioso* (Hinton, Gilpin)
Giselle (Markova, Dolin)
22 *Les Sylphides* (Riabouchinska, Krassovska, Rossna, Gilpin)
Impressions (Riabouchinska, Krassovska, Hinton, Gilpin)
Petrouchka (Landa, Beckett, Trunoff)
23 (M) *Capriccioso* (Rossana, Beckett)
The Nutcracker (Riabouchinska, Gilpin)
(E) *Swan Lake* (Markova, Dolin)
Bolero (Dolin)
Blue Bird (Markova, Gilpin)
Beau Danube (Hinton, Gilpin)
24 *Capriccioso* (Hinton, Gilpin)
The Nutcracker (Riabouchinska, Krassovska, Dolin, Gilpin)
25 *Swan Lake* (Krassovska, Gilpin)
Spectre de la Rose (Riabouchinska, Gilpin)
Dying Swan (Markova)
Impressions (Markova, Dolin, Gilpin)
26 (M) *Swan Lake* (Krassovska, Dolin)
Impressions (Riabouchinska, Krassovska, Gilpin)
Petrouchka (Landa, Beckett, Trunoff)
(E) *Swan Lake* (Markova, Dolin)
Bolero (Dolin)
Blue Bird (Markova, Gilpin)
Beau Danube (Krassovska, Gilpin)

RAMBERT BALLET

April
23 Theatre Royal, Huddersfield
30 Winter Garden, Morecambe
May
14 Arts Theatre, Doncaster
21 Theatre Royal, Bath
28 Opening of Scottish Tour

RAM GOPAL

May
7 King's Theatre, Hammersmith (two weeks)
21 Theatre Royal, Norwich
28 Pavilion Theatre, Torquay
June
4 Festival Theatre, Malvern
11 Theatre Royal, Bath
18 Opera House, Cheltenham.
July
3 International Eisteddfod, Llangollen
23 Gaiety Theatre, Dublin (two weeks)

INTERNATIONAL BALLET

April
23 Hipprodrome, Coventry (two weeks)
May
7 New Theatre, Oxford
14 Opera House, Manchester (two weeks)
28 New Theatre, Hull
June
18 Opera House, Belfast
25 Grand Theatre, Leeds

CONTINENTAL BALLET

May
30 King's Theatre, Hammersmith
7 Regent Theatre, Barnstaple
14 Theatre Royal, Bristol
June
4 Arts Theatre, Salisbury
11, 18, 25 Festival Season, Theatre Royal, Worcester
July
2, 9 Festival Season, Theatre Royal, Crewe
August
6 Open Air Theatre, Clapham Common
20 Winter Garden, Leamington Spa
27 Civic Theatre, Chesterfield
September
3 Repertory Theatre, Colchester
24 Theatre Royal, Rochdale

BRITISH DANCE THEATRE

May
7 Adelphi Theatre, Paignton (two weeks)

TERESA AND LUISILLO

April
23 New Theatre, Oxford
30 Theatre Royal, Birmingham
May
7 Globe Theatre, Stockton-on-Tees

TALES OF HOFFMAN at the Carlton Cinema, Haymarket, London. Ballet and Opera film based on the Offenbach Opera starring Moira Shearer, Robert Helpmann, Leonide Massine, Ludmilla Tcherina. For an unlimited season.

LONDON FILM SOCIETY

May 20 at 3.30 at The Scala Theatre, Charlotte Street. Programme of ballet and dance films.

BALLET WORKSHOP

Performances at the Mercury Theatre, Notting Hill Gate, every Sunday except the first Sunday in the month. New programme monthly.

Clubs

LONDON

Lewisham Ballet Theatre Club. Hon. Sec.: Margaret S. Childs, 47, *Allenswood Road, Eltham, S.E.*9.

The first issue of a quarterly magazine was produced in February. Edited by Sonya Cook this very bright issue contained (amongst other things) an article by Artha Marion Gruhl, an American student at Sadler's Wells School; and a review of the club's activities since September last by the Social Secretary, Joan Quigley. These included: Opening of the Club Room at Lokerby Hall, where meetings are held on the 2nd Tuesday of the month; Whist Drives; first piano performance by E. D. Coleman of his music for a ballet *The Jewel Casket*; a Christmas party; recital by Mr. Ford and Mr. Southcott on recorder and violin; talks on make-up and dance demonstrations.

Lecture programmes have been: Music and Ballet by Maurice Cole; Diaghileff by Miss Laura Wilson; Costume and Ballet by Miss Valerie Prentis; Central European Dancing by Miss Stella Mann; Technique in Ballet by Leo Kersley. On February 3 The Club took part in the Polytechnic Touring Association Reunion cabaret at the Albert Hall, and on April 18 the annual ballet production took place at the Town Hall, Catford.

London Ballet Circle. Sec.: Stanley W. Hawkins, 132, *Kensington Park Road, W.*11. *Telephone, Park* 4707. (Please note Secretary's new address.)

On April 15 a talk on "Music for the Ballet" was given by Guy Warrack, director of music for the Sadler's Wells Theatre Ballet. A talk will shortly be given by Franklyn White on "The Modern American Dance".

Ballet classes for amateurs continue to be held three times a week at West Street studios and new members are welcome. Meetings are held at the Salle Erard, Great Marlborough Street, at 3 p.m. on the dates announced. Full information can always be had from the Secretary.

BELFAST

Queen's University Ballet Club.

The University ballet club is disbanding as such, but its members are now forming a non-University club, which will be open to anyone. Miss Barbara D. Allen, will again be secretary. Anyone who is interested, whether a dancer or not, should write to her at 62, Balmoral Avenue, Belfast.

CAMBRIDGE

Cambridge University Ballet Club. Hon. Sec.: Alan J. Boniface, Emmanuel College, Cambridge.

The club has met weekly, and has had talks from Leslie Hurry, Arnold Haskell, Caryl Brahms and A. H. Franks. Miss Joan Lawson gave a demonstration of Folk Dance Traditions; and on March 4 Miss Svetlana Beriosova gave a talk. She was to have danced also, but unfortunately had hurt her leg earlier in the week and was unable to do so. She did, however, demonstrate some mime. The attendance of 120 was a record for the year.

Another film programme has been shown, including *Graduation Ball* and *Capriccio Espagnol*.

Next term, a visit from Anton Dolin is hoped for, and also from Berto Pasuka, whose company will be in Cambridge during the first week of term.

LEEDS

Leeds Ballet Circle. Sec.: Mrs. Frances Sowden, Moor Head, Gildersome, Leeds.

Owing its origin to a meeting sponsored by the Young People's Committee of the Yorkshire Adult School Union, the Leeds Ballet Circle has now over 60 members. At their last meeting, members watched a demonstration of work at the *barre* by the pupils of Mrs. Audrey Howard. A programme of lectures and recitals is being arranged, and a section of the members is to undertake practical work. Meetings are held monthly and classes fortnightly. The subscription is 5s. or 3s. 6d. if under 18.

Ballet Correspondents

(*Abbreviations: b.c.—ballet correspondence; m—male f—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.*)

FRED PAGE-BANKS, 66, Hadley Gardens, Southall, Middlesex, wants b.c. m. age 20-35 in England, U.S.A. m.a. 30 o.i. music, sea and ships. All answered.

JEAN M. COWARD, 9, Elton St., Sheffield, 6, wants b.c. m. or f. age 20-35 all countries. m.a. 20. o.i. theatre, films, choreography. All answered.

CARLOS van HASSELT, 29, Okeghemstraat, Amsterdam, Z. Holland, wants b.c. m. age 20-30, any country but England preferred. m.a. 21. ls. English, French, German, Dutch, Spanish. o.i. music, theatre, history of arts. p.r. All answered.

HILARY PRITCHARD, 10, Cae Mur Road, Caernarvon, N. Wales, wants b.c. f. age 14-16 in England and America. m.a. 14. o.i. films, swimming and tennis. p.r. All answered.

XAVIER TAN, 326, Rustenburgerstraat, Amsterdam, Holland, wants b.c. m. or f. any country. ls. English, French, German. m.a. 16. o.i. designing, records, literature and plastic arts.

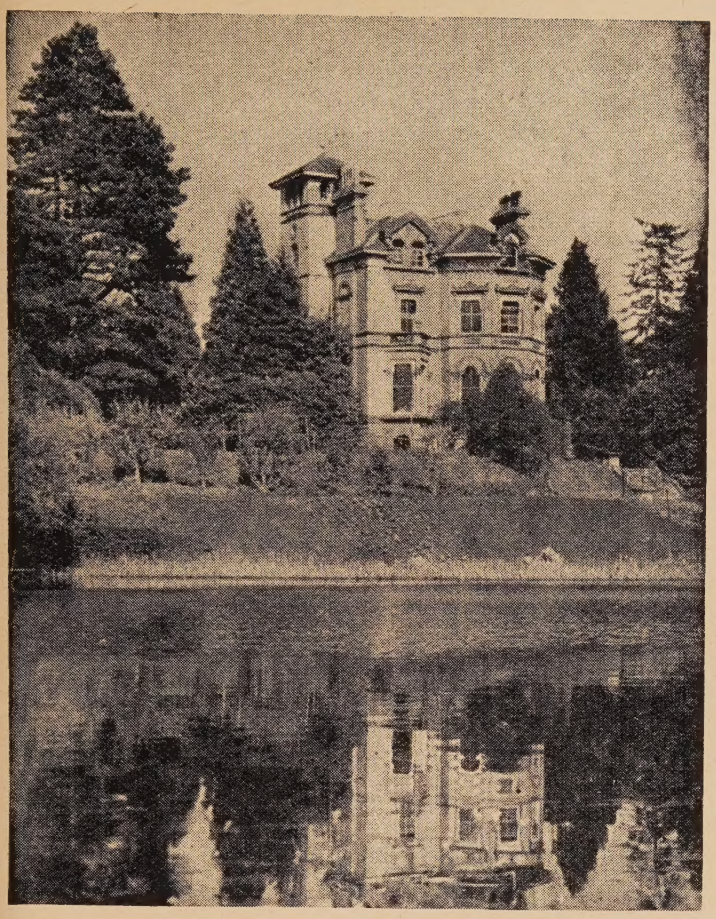
No. 4000739, **L.A.C. BERNARD STEEL**, M.T. Section, R.A.F., West Malling, nr. Maidstone, Kent, wants b.c. m. or f. over 20 in Britain, U.S.A. and India. m.a. 22. o.i. swimming, football, theatre, athletics. p.r.

HAZEL JONES, 5, Leinster Road, West Kilburn, N.W.6, wants b.c. anywhere. m.a. 16. o.i. music, swimming. All answered.

HILDA NASH, 57, South Aven, Orford, Warrington, Lancs., wants b.c. m. or f. age over 20, anywhere. m.a. 21. o.i. theatre, music, art. All answered. P.r.

EILEEN CARENA WARD, Lynwood, 18, Lynwood Road, Ealing, London, W.5, wants b.c. in America, Paris, Monaco, m. or f. m.a. 19. ls. French, some Russian. o.i. music, reading, stamps, aquarium, languages.

DANCE AND DANCERS incorporating MUSIC AND MUSICIANS Published by the proprietors HANSOM BOOKS LTD., Mersey House, 132-4 Fleet Street, London, E.C.4. (Tel. : CENtral 4321*). Sole Agents for CONTINENTAL EUROPE : Nouvelles Messageries de la Presse Parisienne, 111 Rue Reaumur, Paris 11E ; AUSTRALASIA : Gordon & Gotch (A'sia) Ltd. ; AFRICA : Central News Agency Ltd. ; SOUTH AMERICA : Carlos Hirsch, Florida 165, Buenos Aires, Argentina ; Agencia de Libros, Obligado 974 Montevideo, Pocitos, Uraguay ; PORTUGAL : Livraria Bertrand, 73 Rua Garrett, Lisbon. Printed in England by PAGE BROS. (Norwich) Ltd.



Legat School

Ballet Music

General Education

The first boarding school in Britain to provide a general education together with a professional training in ballet and music.

RESIDENTIAL SCHOOL FOR GIRLS AND BOYS.

Junior School 6-12 years.
Intermediate School 12-16 years.
Senior School 16-18 years

Director and Principal :

NADINE NICOLAEVA-LEGAT

BALLET: Under personal direction of NADINE NICOLAEVA-LEGAT, assisted by Valentin Prorwitsch (Bolshoi Theatre.) and Ballet Staff.

The Legat System has produced such dancers as **Anna Pavlova, Nijinsky, Lifar, Fokine, Massine, Dolin, Markova, Danilova, Eglevsky, Moira Shearer, June Brae, Balanchine, Alan Carter, Mona Inglesby, Frederic Franklin, Frederick Ashton, Harold Turner, Nathalie Krassovska** and others.

Modern and Character Dancing.

GENERAL EDUCATION : Senior Mistress, Miss J. Coleman, L.L.E. Mrs. M. Tregoning-Wright, B.A. (Hons) Dip. Ed. Mlle H. David-Tassin, Brevet Superieur-Paris Diploma, and fully qualified staff.

On the lines of a Public School up to General School Certificate standard.

MUSIC : Continental method of pianoforte playing under **Valdimir de Briger,** assisted by **E. Somes, L.R.A.M., L.T.C.L.,** and **Una Cheverton, L.R.A.M.,** (Strings). Theory and appreciation.

DRAMA : Speech Training, Mime, etc., under **Reginald Mathews, L.G.S.M., M.R.S.T., M.R.S.L., Silver Medallist Poetry Society. Late of Donald Wolfit's Company.**

Prospectus from the Secretary - - - Telephone 21673

TUNBRIDGE WELLS - - - KENT

SMALL ADVERTISEMENTS (prepaid)

6d. per word. **Box number 1/-**

FEB. Mar. Apr. 1950 issues of Dance and Dancers wanted. Box. 116. Dance and Dancers.

BACK NUMBERS of DANCE and DANCERS wanted February, March and April 1950. State price. Box 117. Dance and Dancers,

BALLET CLUB for sale including School of Dancing (with goodwill) and furnished house over. Freehold, price £7,750. Near tube and Heath. Owner going abroad. Paul, 70, Heath St., London, N.W.3. Ham, 7360.

CETTE revue est en vente partout et tous les jours jusqu'a minuit au Hall de la Presse, 7-9-11, Place Clichy, ou vous trouverez également tous les anciens numeros,

MOST BACK NUMBERS of DANCE AND DANCERS since first issue Jan. 1950 are available 1/- each from Dance and Dancers,

Kathleen Crofton

Anna Pavlova Co. La Nijinska Co. Markova-Dolin Co.

Classical Ballet

(Russian School)

CHARACTER DANCING MIME PAS DE DEUX

Daily Lessons for Professionals, Students and Children

Private lessons given in the Classics

Evening lessons for Amateurs

Studio: 10-11 Great Newport Street, W.C.2. (Near Leicester Sq. Tube)

Correspondence to ; **654 Chelsea Cloisters, Sloane Av., S.W.3. KNI 2417**

D. Di Salvo

Famous Bespoke Sun-Ray Ballet Shoes

Suppied to all Parts of the World Specialist in correct fitting

	s.	d.		s.	d.
Blocked Satin, Pnk, Wht. or Blk.	16	0	Unblocked White Leather ..	16	0
Unblocked Satin Pnk. Wht. or Blk.	15	0	Unblocked only, Best Quality		
Blocked Canvas, Pnk. Wht. or Blk.	12	6	Coloured Leather in Red, Blk. Pnk.		
Unblck. Canvas, Pnk. Wht. or Blk.	10	0	Blue or any other colour	16	6
Blocked White Leather	18	0	*Postage and Packaging extra 6d. per pair.*		

As the shape of the foot varies, if you send outline of your foot with your order you will be able to get an individual and correct fitting. and quick delivery.

Write : D. DI SALVO, 11 WEST STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2. *Telephone:* Tem. Bar. 9201, 4134

Dance and Dancers
May 1951 1s.

(*Photo : Houston Rogers*

Paula Hinton in Festival Ballet's Beau Danube.